

SEVEN DAYS

FREE
**RANDY
BRDCK'S
WORLD** PAGE 14
Paul Heintz on
the wannabe gov



where the heart is

A Vermont town and a
visionary foundation home in
on the community's future

BY KATHRYN FLAGG P.30



UNSTOPPABLE BOB

PAGE 16

Kiss tries for a Senate seat



BOOGIE DAYS

PAGE 23

Leeth Toranzo takes the lake



ROCKIN' ROLLERS

PAGE 30

Gels on wheels at the Expo

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Bob Newhart

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OCT 5
2012
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2012
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NOV 7
2012
8:00 PM

» SUNDAY
NOV 11
2012
6:00 PM

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These authors contributed equally and significantly to writing this article. All authors approved the final manuscript for submission and have agreed to publish it in BMC Public Health.

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An Open Letter regarding Property Values And the Basing of the F-35 in Burlington, Vermont

Over the past several months there have been questions and concerns raised regarding the potential impacts to housing values due to the potential basing of the F-35 with the Vermont Air National Guard in Burlington.

As real estate professionals in Chittenden County, we have looked at the housing values issue both individually, based on our own market knowledge, and collectively by doing careful analysis of real world Vermont market transactions. We have analyzed the GBIC Property Values Study and we concur with its conclusions that home values within the 65 DNL area have followed and reflected the overall trend of the County and of the real estate markets outside of the 65 DNL area.

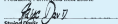
We have concluded that the basing of the F-35 will not add any significant negative impact to real estate values and find that there is no reliable market data to suggest otherwise. Moreover, in South Burlington, Winooski, and Williston there continues to be considerable market activity for investment and growth within the currently affected areas.

We believe it is important to note that, while F-35 flight operations may represent 6 minutes of minimal inconvenience 4 days a week, the economic value of the investments in the VTANG and the 1,100 associated jobs are vitally important to the economy of our county and our state.

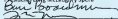
Respectfully Submitted



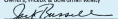
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President, Pomerleau Real Estate




Stacie Davis
President/Lang McLaughry Spira



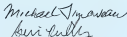
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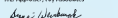
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Roger Fay, Sr.
R.E. Appraiser, Fay Associates



Diane Weisburgh
R.E. Appraiser, Weisburgh Realty Services



Larry Michaels
COO, O'Brien Brothers Agency

Building Boom

The Northwest Empire's biggest deal-maker announced last week what might be the biggest deal in the region's history. Jay Peak CEO Bill Long Jr. unveiled a massive development project that would generate construction to the tune of \$500 million and 10,000 jobs in the area, encompassing a new part of Vermont, stand for development, a research tower in Newport, a marina and golf hotel on Lake Umbagog, and new trails, lifts and lodges at Jay Peak and the Lake Umbagog resorts.

Where's all that investment coming from? Overseas, mostly. Stanger and his business partner, Axel Quince,

plan to raise 50 percent of the funds through the EB-5 visa program — which grants foreign investors a temporary green card in exchange for investing \$500,000 into a qualified project in distressed parts of the U.S. Stanger told reporters at a press conference last week that he's raising about \$3 million a month through EB-5 — proving that it's not one thing the world is afraid to buy American-made. It's the American dream.

The prospects are sure to set stage-popping numbers including:

1000 ft.

The length of the runway extension planned for the Newport airport to accommodate more flights — and bigger planes — into the region.



\$170 mil

Jay Peak's budget to build 15 new trails, three lifts, an 84-unit hotel and a medical center at its West Bowl ski area.



75k ft.²

The size of the new "research tower" a South Korean biotech company, Aro Bio, plans to build on a 40-acre campus in Newport.



1200

The number of guests who will fit into a 150-suite grand hotel planned for Lake Umbagog. Alongside it: a marina, restaurants, and retail and conference facilities.



Looking for the new big winners?
Find them in Lakeshores' top 100

facing facts



SOCK AND GWEIL

Thermost Madison Mayor at that had did the town's state trooper's T-shirt about "No sock" about it.



JUDGMENT DAY

Alvin told Jonathan Longton in 11able for \$17 million "Gordon" to Burlington. The town, owned for him, had for the town.



BATTLE OF BENTON

The town raised \$10 million to the state's not have after rebuilding the town's utility buildings. Not very interesting.



BEING BOY

Last year, 11 new girls in Florida. New through the town's. Why is why?

FACE FACTS COMPILED BY AMY DARGatz

1130

That's how many cardboard boxes are part of the world's largest box fan, built at Middlebury College last week, according to Mid-bag.com.



TOP FIVE

HOT TOPICS

1. **Why is this a mystery?** "What's up with the book all players are going to be?" by Dan Cook. A new novel by a writer on the story behind the town's recreation of the town's history. (10/1/12)
2. **So, what's the story?** "What's up with the book all players are going to be?" by Dan Cook. A new novel by a writer on the story behind the town's recreation of the town's history. (10/1/12)
3. **An Anti-Asian Community Challenge** "What's up with the book all players are going to be?" by Dan Cook. A new novel by a writer on the story behind the town's recreation of the town's history. (10/1/12)
4. **Why is this a mystery?** "What's up with the book all players are going to be?" by Dan Cook. A new novel by a writer on the story behind the town's recreation of the town's history. (10/1/12)
5. **When the town breaks the** "What's up with the book all players are going to be?" by Dan Cook. A new novel by a writer on the story behind the town's recreation of the town's history. (10/1/12)

tweet of the week:

@DavidP111111
A lot of people are talking about the town's history. Why is why?

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Seven Days gets feedback in all forms, including old-fashioned snail-mail letters. Among the harder-to-read missives—some of which look like ransom notes—this one really charmed us.

Dear Seven Days:

9/1/12

On Saturday (Sept 8), I went to the Mustang Arts Center at St. Michael's College. Tunney guitarist Omer "Smokin'" Mactier performed a free concert. It was a wonderful experience for me and everyone else lucky enough to be there. He is a great musician with amazing talent and spirit (not very humble). It's not easy finding affordable things to do which is why at the Mustangs I had your newspaper. It was a lot of fun. I am very grateful. Thank you very much.

Peter Eash Smith

study and have distributed copies to us. I hope they all read her thoughtful and knowledgeable response. This is excellent reporting!

Sophie Guest
SOUTH BRUNSWICK

when a lead writer doesn't know the difference.

Allison Johnson
WELLINGTON

"M" FOR MARRIES

Good article ["When the Love Breaks You," September 26]. Just pointing out a couple of typos: "Mactier" or "Mactier" is always spelled with a capital "M." For a Marine wife of 26 years and the mother of a future Marine.

Marianne Kellacy
TARRYTOWN, CT

Editor's Note: Neither the Merriam-Webster Dictionary nor the Chicago Manual of Style recognizes "Marvies." Not we agree it looks weird in lower case. We won't do it again. Don't kick our asses.

YOU MISSED ONE!

Good grief, how could you write such an otherwise fine article and fail to even mention Champlain Valley College's former coach on Greenbush Road, Tim Stone ["It Takes a Village," September 16]. We are a community of 32 households (a total of 26 kids among us) on 115 acres of conserved land, with active farmers, clay place forest and meadows. We've been in residence since 2004. We are a committed cohousing community and govern ourselves with consensus. Come take a look at us; we will have four lots to offer!

Lacy Beck
CHAMPLAIN

BIG, FAT MISTAKE

[Re "Worthiness of Your Love," September 26]. I just wanted to correct a small but glaring error. Beef tallow is not and cannot be called lard. Lard is very specifically pork fat while tallow is rendered from beef tallow. While the Werby Burger could cook its food in either and I'd be a happy girl, it's not so planned

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the MAGNIFICENT

MUST SEE, MUST DO THIS WEEK

COMPILED BY CAROLYN FOX

7



1

SATURDAY'S Spectacular, Spectacular

Barn doesn't have a big top, so Spectacular's Minkie Arlo conjures up 30 acts this week. BACKLASH & CIRCUS SPECTACULAR (11/14/04) features a freestanding aerial rig, which allows trapezists, acrobats and jugglers to shock and awe at the club's smaller venues. Step right up to see this high-flying troupe, headed by identical-twin brothers.

SEE CALENDAR LISTING ON PAGE 60

2

FRIDAY & S. SATURDAY'S Jeepers Creepers

You can get all you want, but your options will only increase the more behind DEAD-NORTH VERMONT FARM-LAND OF TERROR this annual sell-out event — held at Dunsville's Great Vermont Corn Maze — brings on the goose bumps with a haunted hayride and half-mile "walk of terror." We're already scared.

SEE CALENDAR LISTING ON PAGE 67

3

SATURDAY & SUNDAY'S

Tap That

Harpoon Brewery's annual Oktoberfest doesn't rival Munich's epic 10-day festival — but, hey, it's certainly no slouch. Raise a beer toast to lecherous and lecherous beers at this lively celebration of oats. The nifty German chocolate cake-eating contest isn't for the bottom up.

SEE CALENDAR LISTING ON PAGE 68

4

DANCING

The Good Earth

Sometimes artists looking for inspiration need only look out the window. That's certainly the case for the Tuncled in Cornbelt Farms "IndieBarnyard" exhibit. With fewer windows, sweeping old landscapes and bronze bird sculptures are among the works celebrating the natural world. Scope 'em out in a rustic glass case through October 15.

SEE GALLERY PROFILE ON PAGE 76

5

SUNDAY'S

Clockwork Orange

Get plans for Sunday? Squash them. The party isn't officially having its moment. Folks test this year's best brews at the HOPPED UP Pumpkin Regatta & Festival, and its high mechanics at the Vermont Pumpkin Clock Festival. Simply put: the jack of the party? Catch a horse show wagon ride at Cedar Creek Farms Pumpkin Festival.

SEE CALENDAR LISTING ON PAGE 60

6

SATURDAY'S

Good Acoustics

Orbis took note when Aerosmith duo Mike + The Keys' Guitars announced their "My New York City" music. The pair have stayed in the spotlight with spare folk ballads, soulful country blues and feathery harmonies. Called "a national treasure" by Vermont's Anne Mitchell, they sample their eclectic songwriting at Quench Artspace.

SEE CALENDAR LISTING ON PAGE 66

7

SATURDAY'S

Mix and Scratch

Wolfgang Amadeus Mozart was one visionary music; an Wolfgang Gartner is another — but the similarities end in 19th century. Grammy-nominated Gartner (aka the House DJ and one of today's most influential producers) has collaborated with everyone from Braniff Spoons to the Black Eyed Peas. Find him at the Higher Ground Ballroom on Saturday.

SEE MUSIC LINEUP ON PAGE 72

Brock in a Box



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IN RANDY BROCK'S world, the key to getting Vermonters back to work is to eliminate 10 percent of the jobs in state government. In Randy Brock's world, all figures showing Vermont's economy improving are bunk, while those showing its decline are gospel.

In Randy Brock's world, unemployed Vermonters are stuck in a "cycle of dependency" — unwilling to work \$14.90 an hour jobs because "they found they earned more from benefits they got from state government than they got from the job." And in Randy Brock's world, the solution to unemployment is simple: Let the state come up with profits "businesses in a box" and deleverage them to the unemployed masses.

OK, and let them out onto the street. This was the world that Brock, a Franklin County state senator and the Republican candidate for governor, outlined for reporters Monday afternoon in the lobby of a Williston remodeling business.

It was here that Brock unveiled his latest campaign against the real, cutting plan. Two weeks ago, it was all about to cut the cost of health care. This time, a campaign handout promised, "all ways to spur economic development & put Vermonters back to work."

At least some involve actually cutting jobs — government jobs, that is. As a quarter of the state workforce struts away the next five years, Brock would eliminate through attrition some 10 percent of 7000 state jobs.

How? By "breaking down silos," as he said at least half a dozen times during the hourlong press conference.

"What I want to do is I want to make government more efficient and more effective," he said. "I want to take our processes and make them better. I want to take the silos and break through them. I want to do things across organizational lines instead of through them."

Brock's other proposals? A handful are initiatives that his opponent, incumbent Democratic Gov. **PETER CHAMBERLAIN**, is already tackling: improving math and science instruction, refining the state's point-of-origin rules, and securing forays investment through the EB-5 investment visa program.

Others will see just two vague to take seriously: Brock would "let and hope" tied "establish job metrics for every

governmental function" and he'd "revamp success, question stagnation, address sluggishness and not tolerate failure."

Now that's change we can believe in! The government-cutting Brock would establish a new "Department of Innovation" — but hesitated to add hard to do without augmenting the state's fiscal warfarde. And he'd launch his own moon shot to make Vermont the home of a Fortune 1000 company.

Just as President Kennedy in 1961 set a grand goal — a goal that would take a decade to achieve — of putting a man on the moon, well, perhaps our run on the moon might be something like saying, "Imagine if Vermont were the headquar-

"What should be in these boxes? They could be life franchises. They could be businesses that need to be done in a particular area because they're not being done," he said. "They may be new ideas. They could be anything. It depends on our imagination and our ability to package them."

OK. Really? Uncompressed, WCMA's **ANDREW CARLSON** sternly said: "I don't understand how that would work."

"How would it work?" Brock said. "Well, for example, suppose you're unemployed and you want to buy a franchise. What would you do? You'd go and buy a franchise."

Right. Next time I'm unemployed, I'll just go to buy a Dunkin' Donuts franchise.

Asked later in the press conference if he had a particular type of business in mind that might go well in a box, Brock said, "These could be anything."

OK, but what kind of anything? Do you have one in mind that would work especially well?

"I don't want to go into any depth because I don't want to box in the box," Brock said with a chuckle. "I want to have people think about what would work." (For the record, an Austin-based company called DIY Business is a box will happily sell you a business start-up kit for the mildly reasonable price of \$4900. Among the possibilities they box up? Boutiques, exchanges, fitness instructors and lawyers.)

But wait, Sen. Brock, are you saying that unemployed Vermonters are just sitting around at home, desperate for business plans they'd otherwise monthly implement?

"Well, I think there are lots of folks who would love to start a business, but they don't know how — who have the mind-set. Yes, I'm not employed, but I know how to do this and so on. I've worked in a particular business I've worked in a particular industry, and I know how to do it," Brock said. "What this does is it makes it easier."

Not it. That and no. "It's just like the person who wants to go into business so often, who has a little money and who goes and buys a franchise," the offshore candidate continued. "And that's what a franchise is a box really. It's a housegrown,

**MONDAY, OCTOBER 1, AT 2:15 PM, IS THE MOMENT
RANDY BROCK'S GUBERNATORIAL CAMPAIGN
OFFICIALLY JUMPED THE SHARK.**

ters of a Fortune 500 company?" Brock told the assembled reporters Monday. "If Walmart can be headquartered in Bentonville, Arkansas, we can bring a Fortune 1000 company to Vermont."

The Vermont Press Bureau subsequently noted that Westbury-based Green Mountain Glass Roasters was ranked No. 706 on Fortune's latest list. Montpelier-based National Life Group made the list in 2010.

Ground control to Major Brock?

Beyond the vague, consistency-duplicative and childlike ideas were none just plain lousy ones. In particular, Brock's belabored "business in a box" proposal. He explained:

"One of the outside-of-the-box thoughts we have is to create businesses in a box, in which we look for businesses that people who are unemployed or underemployed could actually run — that we package like franchises," he told reporters at the press conference. "We package them with business plans. We package them with pre-negotiated financing arrangements. We package them with expertise from retired executives and others who are familiar with a particular business model."

If you're wondering what the shark he's talking about, you're not alone. Pressed for more details by Associated Press Montpelier bureau chief **WILLIAM BIRN**, Brock elaborated:

state-sponsored, state-assisted franchise opportunity for people who are unemployed?"

But to sponsored businesses for the unemployed? Sounds like someone's channeling his inner **BERNIE SANDERS**.

"And it's something that isn't going to cost the state virtually anything or do," Brock concluded.

Well, ladies and gentlemen, mark your calendar: Monday, October 1, at 2:30 p.m., is the moment Randy Brock's gubernatorial campaign officially jumped the shark.

Even among reporters who head over backwards to pretend every race is close, it seemed clear after the presser that Brock's goose was cooked. That is, unless Brock wins the super-PAC lottery or *Massing* finds himself a second right quick.

Brock's problem isn't just that his "business as a boss" plan is totally over-the-top. I mean, it is — but that's almost beside the point. The problem is that the guy who has thus far sunk \$300,000 of his own money into a leap-shot — OGS, hopeless — campaign doesn't seem to grasp the plight faced by struggling Vermonters.

You don't need a focus group to know that "just go buy a franchise" doesn't play well with those who can't find work or who are barely along on a living working several part-time, low-wage jobs.

Brock made clear how he feels about that effort: "And he was a hair shy of his own 57 percent" minimum.

"We have a growing culture of dependency. And many people are concerned about putting folks in they go to work who are not working, who are on state assistance and who are receiving state money," Brock informed the group. "Many are the most vulnerable and they can't work, but many of these are people who can work — who are entangled in what we've created as a safety net. And one of the problems about safety nets is they sometimes entangle people in dependency for long periods of time."

Brock elaborated on the point shortly thereafter, railing the press corps with stories of his capitalist friends who voluntarily attempted to provide a hand up to these dependent types — only to see them pulled down by the government coat.

"I hear stories from other businesses [about new employees] who look at the four weeks clock and quit because they found they earned more from benefits they got from state government than they got from the job," he said. "We gotta break the cycle of dependency in

cases like that and make it worthwhile to go to work. We may need to soften the cliff that people fall off when they do get weaned off unemployment," he corrected himself. "Not unemployment, but welfare benefits."

What we really need to do, Sen. Brock, is buy them lousy welfare queens a business in a box.

In fairness to Brock, he does know a thing or two about businesses in boxes. In fact, he bought one just this year: it's a \$49,000-plus job-creation package that came replete with overpriced, out-of-state consultants, debauched television commercials and recycled talking points from the far more competent campaign of former GOP governor **JIM DOUGLAS**.

How's that box working out for Brock? Well, find out soon whether it creates a new job for him. If not, I've got a franchise to sell him.

Media Notes

Hard to believe, but Vermont Public Television's "Mountain Time Watch" on Friday is celebrating its 30th year of showing viewers just how honestly we print reporters really are. Since its 1982 premiere, the Vermont version of "Meet the Press" has featured just three regular hosts: **JACK BARRY**, **DAVID SHAW** and now **STEWART LUKATELITZ**. Senior producer **JOE MENARD** has produced every last show since 1992 — back when dinosaurs roamed the airwaves.

And once your *New York Times* subscription lapsed, the *Gray Lady* came to the Queen City last week for a look at the recent redesign of the *Washington Post*. In a B1 story in Monday's *Times* headlined, "In Vermont, a *Vermont Paper Fights for Readers*," the paper of record covered the *Prophet's* new printing press, tabloid format, online paywall and higher subscription price.

The *Times* story also ran in two daily papers that compete with the *Prophet*: the *Barford Herald* and the *Barre-Montpelier Times Argus*, both of which are owned by the Mitchell family. The *TA*, however, went with a notably different headline: "Storck's Biggest Paper Criticized for Changes" ☹

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Comeback Kiss?

Burlington's Former Mayor Wants Another Shot at Public Office

BY KEVIN J. KELLEY

If voters elected candidates based on sheer statistics, Bob Kiss would be a shoo-in to win one of Chittenden County's six state Senate seats this November. He might even finish first.

The former Burlington mayor was his usual unflappable self during an hour-long interview last Friday and at a campaign event the next day in South Burlington. He remains coolly confident six months after cutting city hall and a firestorm of criticism over the Burlington Telecom financial debacle. That disgrace might prove to be the main legacy of his six-year tenure as mayor, but Kiss, 65, is unapologetic as he tells voters to send him back into public office.

Kiss's long-shot campaign for state Senate took him to Frederick H. Tuttle Middle School in South Burlington last Saturday morning for a League of Women Voters forum titled "Should State Your Senators?" No more than 25 voters unaffiliated with the league weathered the rain to question nine Senate hopefuls seated at round conference tables. The candidates clustered with the mostly

elderly attendees for 10-minute clips before circulating to the next table of voters.

Nancy Baker, a South Burlington resident who attended the forum, appeared to be sold on Kiss's likeability. "I commented you on your actions in City Hall Park," she told Kiss, referring to the then mayor's defusing of a near-out of control Burlington protesters last November.

"You stayed calm," Baker said as Kiss nodded in assent. "You understood that talking is much better than fighting."

For better or worse, such high-profile incidents explain why Kiss enjoys stronger name recognition than his nonmember competitors, and he's raised more money than most of the 16 Senate candidates vying for Chittenden County's six Senate seats. Nearly \$60,000 in contributions—including a total of \$550 from former city hall staffers Larry Kaufman, Bruce Sailer and Jonathan Leopoldi—has allowed Kiss to put his letter on the side of buses crisscrossing the region. The candidate loaned himself another \$40,000.

Beyond that, the Kiss campaign is a characteristically low-key affair. Though he declined to let a reporter accompany him door to door, saying that would be "unfair" to voters, he laid out his campaign plans in an interview last Friday at Burlington's Bay Market & Café. Striking lawn signs, "back-and-visit" at busy intersections and possibly some ads in weekly community newspapers. He won the endorsement of the Vermont NEA—the state's largest union—but his volunteer-staffed operation has no campaign manager and isn't phoning any major expenditures in the closing weeks of the campaign.

It's an oddly unambitious approach for an underdog. The former Progressive is running as an independent—and so independent in recent memory has been election to the state Senate from Chittenden County. Plus, many of his competitors are well-known incumbents, along with seven term Senate member David Zuckerman and interfaith leader Debbie Ingman, are

among those vying for the six seats. Zuckerman and Ingman are both running with Democratic Party endorsement in a year when the top Dems, Barack Obama, will likely roll in a landslide victory in the Burlington area.

The biggest problem stalling Kiss remains his endorsement of Burlington Telecom—more specifically the mountain of bad press it earned his administration. "The RT thing does bother me," Marge Gaskins, a past president of the League of Women Voters of Vermont, said following last Saturday's forum. "I don't believe in spending public money for something like that."

Laurie Rossano, a 60-year-old journalist and former editor of the *Winochee Mirror*, added in regard to Kiss, "He doesn't have a very good reputation. But he's not very outspoken. He didn't make a big impression in one of the biggest jobs in the state."

Burlington resident Eric Stevenson presented a different view. "What happened with the Telecom was small potatoes in the big picture," he said. "There was a lot of drama created around it. It was way overblown."

Stevenson said he'll probably cast one of his six state Senate votes for Kiss, mainly because of the emphasis the candidate places on implementing a single-payer health insurance system in Vermont. Kiss is hoping there are many more voters like Stevenson out there. He admits that CT "is part of the decision,"

POLITICS

as he talks to voters around the county, but insists, "For a lot of people outside Burlington, that's not their focus." Importantly, voters from towns outside of Burlington usually account for about two-thirds of Chittenden County's Election Department.

The former mayor acknowledges that his administration did violate a state regulation requiring prompt repayment of state money in city funds severely loaned to NY. But Kim isn't saying he's sorry about that "unfortunate" outcome — which was largely responsible for lowering Washington's bond rating to near junk status. He instead insists, "We did what we needed to do to protect

will only say that running an independent "reflects how I've gone about my work for the past six years."

Abbott describes Kim as a "wonderful person." And even political opponents who know him on a personal level generally concur that Kim is one of the kindest and gentlest practitioners of what can be a dark art. Most close observers would also agree with Abbott's addendum: "He's not a good consummator."

But Kane will need nothing less than expert salesmanship to persuade voters to refocus away from CRT and toward the issues he prefers to highlight.

In addition to a single-payer health care system for Vermont, Klein says that crafting a workable budget would be his top priority in the Senate. "I can tolerate the disparity between rich and poor only if there's a floor that we don't let anyone fall below," he told a set of voters at the speed-dating forum. Klein also

**WAY FROM BT
THE ISSUES
D HIGHLIGHT.**

asked the forum about the proposed leasing of F-5H fighter jets at Burlington International Airport, Kras says he supports bringing the new and noise-creating planes to BTV. "54, lot of people have accommodated to the noise" of the military and commercial planes that already fly in and out of the airport, Kras says, noting that the deal sometimes reaches his own home in Burlington's Old North End. It's worth tolerating the discomforts in the interests of enabling the Vermont Air National Guard to play a key role in America's legitimate defense effort, Kras says.

He favors an immediate shutdown of Vermont Yankee and says wind turbines should be part of Vermont's energy mix.

Voters asked Kuo about gun control at the forum, too — something he vocally advocated during his first term as

In laying out his qualifications for the state Senate, Kise notes that he served three terms in the Vermont House and ran a social-services agency with 350 employees and an \$11 million in budget for the state's office of child welfare. Kise insists

For those and other reasons, Vermont Progressive Party chair Martin Abbott declares, "He was a successful mayor." But Abbott wouldn't reveal whether she'll vote for Kiss this year. And she doubts he'll win a seat, partly because it's "almost impossible" to get elected as either an independent or a Progressive on a countywide basis. Abbott further suggests that "this might not be an ideal time" for Kiss to seek elected office, given that the bad RT votes are continuing to corroborate.

Kiss is running without Prog endorsement after having the P designation in all five of his previous races — each of them successful. It's a mutually agreed upon divorce intended to spare both parties embarrassment.

He didn't seek Progressive backing

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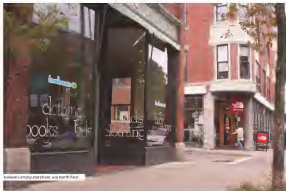
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Language Derived to One of a Kind

Church Street Is Commerce Central, but Side-Street Shops Still Struggle for Visibility

BY KEN PICARD



baboon, children's bookstore, and North Face

In 1986, a children's boutique at 203 College Street, closed last Saturday after nearly five years in Burlington. Gone are pastel-colored toddler outfits, the manager of stuffed animals and the Vermont-made wooden toys that once brightened this downtown store.

"We had a really hard year," explained store manager Tracy Goodale, which worked at its best since it first opened in 1981. Without nine years ago. Although many customers followed baboon, when it moved from the "bushes to its downtown Burlington location," sadly, it just wasn't enough," she said.

Goodale blames the store's demise on geography. Despite its location a block from Church Street, she described the pedestrian traffic on her section of College Street as "bored and desolate." She suggested that most shoppers, including many longtime Burlingtoners, rarely venture off the marketplace to explore side-street businesses.

"On a daily basis, we'd have people coming in and asking us, 'How long have you been here?'" Goodale explained

during the store's final week in business. "They just assumed we were new."

Other merchants on College, Bank and Cherry streets report a similar phenomenon. Despite their proximity to the busiest and most successful retail district in Vermont, many say their businesses suffer from a lack of visibility.

"I had a couple come in the other day and say, 'We've lived in Burlington for 22 years and have never once been to your store,'" noted Jen Wagner, who manages Kennelton Pottery North, at 127 College Street. "And they're not the first people I've heard this from. I've heard it many times."

Will Vines, owner of the North Face store at 219 College Street, said the old adage about "location, location, location" holds true for retail — and in Burlington, the location is Church Street, but he thinks the city could do more to support downtown retail interest and west of the city's main commercial corridor. Vines said he's been urging the city and the Church Street Marketplace

Commission for 10 years to allow him to put up sandwichboard signs along the pedestrian mall.

Vines says the North Face store on Boulder, Colo. — two blocks away from Pearl Street, Boulder's pedestrian mall — does "a second amount of business," which he attributes to signs that direct shoppers off the main drag to the mall. He's been asking Burlington to do the same since Peter Clavelle was mayor, but to date, has gotten nowhere.

"This is a city that's upside down by about \$20 million and needs revenue," said Vines, who is willing to pay for the visibility he needs. "It's not your fault on revenue for something as simple as that, so me, is just unacceptable."

Vines' last try was to advance of a June meeting of the marketplace commission. He petitioned the group for permission to place signs on College and Church streets during business hours. The marketplace commission rejected the idea.

Why? Ben Belmont, executive director of the Church Street Marketplace, said the nine-member board didn't like the idea of directing people off the marketplace. In addition to the highest rental rates in Vermont, Church Street merchants also pay monthly dues — which totaled \$607,000 in 2012 — to cover the cost of maintenance, advertising, special events and promotions. Side-street merchants don't pay any of these fees.

"I do like having that privilege and I do pay for that privilege. Am I willing to share it? I don't know," said David Glickman, owner of the Vermont butcher block & raised company at 63 Church Street. Glickman moved his store from College to Church just over a year ago, and now his sales double almost immediately. He pays \$334 in marketplace dues every month.

Steve Sherman of Outdoor Gear Exchange tells a similar story. For the eight years that his store was on Cherry Street, Sherman tried various "creative solutions" to boost foot traffic, including renting an outdoor shop on Church Street during the holiday shopping season.

"There's no question we get a ton more foot traffic on Church Street than on Cherry," said Sherman, who moved the Outdoor Gear Exchange in May 2011 to its present location at 27 Cherry. He believes how much traffic increased business is due to the store's prominent location or its larger size. At more than 20,000 square feet, the Church Street store is three times larger than his previous space to be on Church Street, Sherman paid considerably more in rent as well as marketplace fees that, at \$2.60 per square foot, exceed \$2000 per month.

At last initially, Lara Heath Allen was worried about the increased costs of moving her clothing store to Church Street. "But I made up that difference in a day" when she moved Eco2 Clothes for Women & Men from 199 College to Church Street 17 years ago. "It was tough getting people around the corner," noted Heath Allen, who is a member of the Church Street Marketplace Commission. "A lot of shopping happens."

For the most part, Church Street merchants aren't opposed to helping side-street enterprises succeed. Heath Allen added They simply want to find as equitable formula so businesses such as

BUSINESS

Victor's pay their fair share of the costs.

"I do think it would create more of a community atmosphere if we weren't so exclusive. I think we'd be more downtown-friendly," Gibbons said.

"My finding" signage for other businesses off Church Street, "might detract a little from the marketplace," Gibbons reasoned, "but the goal is getting people downtown and get them to shop."

Church Street is designated as a "business improvement district," or BID, where property owners pay mandatory fees based on the square footage of their first-floor retail. Those dues

are passed along to the merchants and cover additional marketplace services not paid for by taxpayers, including trash pick-ups, snow removal, graffiti cleanup and enhanced security.

Bedford explained that a conversation has been "building steam" among property owners to expand the Church Street BID to cover the rest of downtown. An additional tax or fee on businesses within the district would pay for numerous improvements, including uniform signage, both for pedestrians and drivers, to guide visitors

around downtown. New signage is also part of a larger discussion in the weeks through May 2015, the public planning process launched that year to brainstorm ideas for Burlington's future.

"Everybody is on board for this expanded BID," Bedford said. "But what's it going to look like in the future? Who knows?" The Burlington Business Association is hosting a series of discussions about the BID process at the Courtyard Burlington Marriott Harbor on October 9 and 10.

Will sole-street businesses support a larger downtown BID? It's tough to say. Lash Chikofski Martin, owner of the women's boutique Hydrangea Too — is

Beco's old location on College Street — said they born at her current spot for seven and a half years. While she once considered moving to Church, Chikofski Martin noted that smaller spaces aren't often available on the marketplace. She has established herself in her current location and likes having her own parking space. And while she supports the idea of more signage, she's not thrilled about the prospect of paying additional fees she may not receive.

Meanwhile, she hangs balloons outside her store to get people to notice it. Heather Beal, who owns the Clothing

Line, which sells new and vintage clothes, jewelry, and gifts at 148 Cherry Street, has a similar view. She isn't sure whether it would be worth it to pay for extra services enjoyed by Church Street merchants.

"As I understand it, we're two opposite extremes," she said. "They have talented experts we don't have."

Would it end pay for signage on Church Street just to let shoppers know she's down there?

"Yeah, I would try it, but I would guess it would have a small impact," Beal added. "My best business is still word of mouth."

Vinci acknowledged that not every side-street store would pay for more visibility, but nonetheless expressed frustration that debate about his personal has dragged on for more than a decade, with no resolution in sight. He tossed down a recent invitation from Bedford to speak during the "public focus portion" of the next meeting of the Church Street Marketplace Commission meeting, saying his words would "fill on deaf ears."

"People are going out of business all the time on the side streets," Vinci said. "A downtown is not going to be viable with one street of successful businesses." ☐

WILL VINCI OF THE NORTH FACE STORE THINKS THE CITY SHOULD DO MORE TO SUPPORT DOWNTOWN RETAILERS EAST AND WEST OF CHURCH STREET.

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nuptial. He reiterated what amounts to an unpopular position among many voters that Vermont should establish some regulations on firearms, though he did not specify what those should be.

Kiss' noncommittal stand on a right-to-die law was challenged at the forum by Ginny Walters, a Shelburne retiree who with her husband, Dick Walters, has led the effort to give terminally ill Vermonters the option of taking a prescribed medication to end their lives. Kiss said he wants first to ensure there is "a palliative care plan for everyone facing that kind of crisis." Walters mentioned that such a plan is already available in Vermont and urged Kiss to read the legislation.

"I have read the legislation," Kiss told her.

"I don't think you read it very closely," Ginny Walters responded. "I've read the legislation." Kiss replied.

Asked about the forum whether she'd consider voting for Kiss, Walters replied, "Definitely not." And it's not only his position on the doctor-assisted death legislation that has her riled. Intran-runoff voting is another. Kiss supports extending IRV to statewide elections — a position Walters and the League also advocate.

But "unfortunately it wasn't a election that killed IRV in Burlington," Walters says of a 2010 Queen City referendum that repealed IRV, the measure — as do most political observers — that voters used the IRV ballot question to register disapproval with the Kiss administration, then's bungling of RT.

Who or how in Election Day, Bob Kiss needs to get a job. His began collecting Social Security, but doesn't intend to retire — partly for financial reasons. State Senators in Vermont are paid slightly more than \$400 a week while the legislature is in session — or about \$11,000 for the 2012 session — plus a mileage and meal allowance for lawmakers who commute to Montpelier.

Kiss adds that he's happier when he has a job, although he says he is compensated. "There's much more to the world than working."

Still Kiss and only a slight bit wrinkled. Kiss only visible debility is a bandaged finger on his right hand — from a misstep on the way down Mount Mansfield. "I feel like I'm bringing youth and energy to this office," Kiss says with a very subtle over a cup of coffee at Burlington Bay.

He does indeed look fighting fit, as though nothing had ever happened to him. ☐

News briefs from

off message

POLITICS & NEWS

★NEW★
BLOG!

Former Presidential Candidate Sues St. Michael's Student Journalists for Libel

BY ANDY BROMAGE



John D. Haywood

Remember John D. Haywood, the Democrat who challenged President Barack Obama in the New Hampshire primary?

Neither did we. Haywood was among the "loser" candidates who didn't get much press in the run-up to the first-in-the-nation primary. But in the name of democracy, journalism students of St. Michael's College took the time to profile each and every B-lister on the Granite State primary ballot.

Now Haywood is suing St. Michael's and the two student journalists who penned his profile for libel, claiming the article painted him as a "bumbling, inept monster" and cost him the election. (Haywood received just 432 votes, losing to Obama by a ratio of 115 to 1.)

Haywood is asking for \$80 million in punitive damages plus another \$1 million for "the permanent damage to his reputation" in his home community of Durham, N.H. Lawyers for St. Michael's filed the lawsuit a "bombing" document aimed at preventing anyone from describing Haywood's policies "in any manner other than one approved by Mr. Haywood."

Victory for Dean in Group's Removal From U.S. Terror List

BY KEVIN J. KELLEY



Howard Dean

Former Vermont governor Howard Dean and other high-profile politicians have succeeded in their lobbying campaign to remove an Iranian dissident group from the U.S. list of foreign terrorist organizations.

The State Department announced on Friday that it is formally delisting the Maphdaran-e-Khokh (MKK), which has been widely

reviled. Dean and other high-profile bird geeks, such as former New York City mayor Rudolph Giuliani, Dean told *Seven Days* last year that the MKK, based in Iraq for the past two decades, has forced innocent Americans from Iraqi state-led government. "The issue shouldn't be about whether I get paid to make a speech

or if this group is a cult," Dean said at the time. "This is a human-rights issue — period."

The former presidential candidate did not respond to requests for comment this week.

News reports point another picture of the MKK — linking the group to deadly attacks on Iranian nuclear scientists and an assault on an Iranian official near the United Nations in Manhattan last week.

Glen Greenwald recalled in *London's Guardian* newspaper that Dean had publicly urged U.S. and European recognition of MKK's leader as president of Iran — something a State Department official said last week was not in the cards.

Formaldehyde Use on Dairy Farms Not a Public Health Threat

BY KIM FICARD



Amy Cochran

More than a year after some Franklin County residents began reporting bizarre and unexplained medical problems, state and federal health officials have concluded there's no evidence to link those ailments to formaldehyde use on Vermont's dairy farms.

The Vermont Department of Health and the federal Agency for Toxic Substances and Disease Registry have both released studies saying there's no causal connection. The VDH took indoor and outdoor air samples at properties in East Berkshire and Chelsea to determine whether the use of formaldehyde, a chemical solution and known human carcinogen used to control heavy foot wear on cattle, might be causing the illnesses.

"We have not found formaldehyde at levels that are associated with adverse health conditions in the air samples we obtained, both in the public environment and on the farms themselves," state epidemiologist Bill Irwin tells *Seven Days*. "So we believe that if these symptoms are experienced, there are other causes than the formaldehyde from footbaths."

But Amy Cochran, a former doctor from Enosburg Falls who first began documenting the medical issues, is challenging the studies' conclusion, saying they were flawed. She alleges that farmers using the chemicals knew where air sampling was taking place and modified their activities accordingly. ☐

FACT CHECKER

BY ANNE GALLAGHER

CLAIM: "Pete Shumlin's Vermont: highest tax rate in the country."

—Television commercial for Republican gubernatorial candidate Randy Breck, titled "Whose He Fooling?"



FACTS: The Vermont GOP has long contended that Democrats have made the Green Mountain State into a high-tax, anti-business enclave. So it wasn't surprising when Republican gubernatorial candidate Randy Breck claimed in an attack ad against Gov. Peter Shumlin, that Vermont has the highest tax rate in the country.

According to Brookings campaign aide Danne Johnston, Breck based his assertion on a 2012 Kiplinger analysis of the five most tax-unfriendly states for retirees, using figures from the Tax Foundation, a Washington, D.C. think tank. Though several other sources supplied by Johnston for Vermont as "evidence" only one actually lists the state as having the highest tax rate in the nation — a 2009 Forbes report. That was published, of course, when Republican Jim Douglas was governor — well before Johnston took office in January 2010.

According to Kiplinger and the Tax Foundation, in 2012 the highest taxed state is Hawaii. Oregon is next in line, followed by California, Iowa and New Jersey. Vermont is No. 8, based on the criteria established by Kiplinger.

Vermont's tax rate for high-income earners is 6.95 percent, but those individuals pay on a graduated scale. Vermonters are charged 3.55 percent for the first \$36,500 of taxable income regardless of how much they earn. The top rate is applied to taxable income starting at \$379,100 and above, in 30 other states. Taxpayers pay the top rate on all adjusted gross income.

Another local benefit: Most-needed Vermonters can't remove all the deductions they want — mortgages on first, second and third homes, college tuition, charitable donations, etc. — before they pay a dime to Montpelier.

If you look at Vermont's actual income-tax collections for individuals, the state's tax burden is closer to average. The Tax Foundation ranks Vermont as 20th highest, or \$160 per person, based on 2010 tax data. In case you're wondering, Vermont's property taxes rank sixth nationally according to the Tax Foundation.

SCORE: Sen. Randy Breck's claim that Vermont has the highest tax rate in the country during Shumlin's first term is not true. Vermont has the sixth highest income-tax rates in the nation, according to his own sources. Moreover, the Tax Foundation's more nuanced look at Vermonters' actual tax burden ranks Vermont 20th. Breck's assertion is wrong, based on his own data for 2012.

For that reason, we rate his claim "Under Doubt."



Excludes contact:
 • Doubler reporters and editors from Seven Days and VTDigger.org will evaluate the accuracy of statements, and rate them on a five-point scale. Thus, Mostly True, Debatable, Mostly False and Under Doubt.

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JEFF LOK'S

As at cartoon was published in the supermarket tabloid *the* he went on to sell single-panel gag cartoons to the wall stores. *Animal* readers kept the Harvard Business Review article Bulletin of the *Science* Scientists among others before deciding that drawing lots of panels and not putting past anything was better.



DRAWN+paneled is a collaboration between Jeff LOK and the CENTER FOR CARTOON STUDIES IN ARIZONA. JUNCTION featuring WORLD OF FACT AND SCIENCE. STUDENTS. THESE PANELS ARE ARCHIVED AT SEVENARTIST.COM/CENTER-FOR-CARTOON-STUDIES FOR MORE INFO VISIT US ONLINE AT CARTOONSTUDIES.ORG



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One Vermont Opera Company Sees Upheaval; Another, Expansion

BY AMY LILLY

Vermont's small, vibrant opera world is rarely as dramatic behind the scenes as on its stages, but one recent development did come as a surprise. After seven years as the energetic director of the GREEN MOUNTAIN OPERA FESTIVAL, DAVID HENRY (left). The Montreal-based singer-director parted ways with the head of the festival's parent nonprofit, the GREEN MOUNTAIN CULTURAL CENTER in Waterford, at a postseason meeting.

The GCMCC is awaiting the full board's approval to release a statement about Kelly's step-down that may also contain an announcement of his replacement, according to board member NICHOL BRUNER. Meanwhile, the former director offered his own explanation.

"I felt like the organization wasn't growing in the ways I thought it needed to grow," Kelly says. Specifically, he was interested in "growing the Burlington connection" — which he initiated last

himself. "We're a tiny company in a tiny town. The fact that we do one opera [a year] is a miracle," he declares. But sold-out performances of GCMCC's seasonal operas, Massenet's *Thaïs*, proved that the audience is there, and a concert version of *Butterfly* — using Japanese props such as tatami mats and a screen — is manageable.

Anderson says he and music director **ERIK MASON** chose the warhorse — the world's seventh-most performed opera over the past five years, according to

Operabase statistics — because, "if you only have the singer for a few days, you're going to do work that they know."

The pool of singers who can already sing *Butterfly*, for example, is larger than those experienced in the roles of the lesser-known operas Anderson leads to favor for the company's summer productions. The GCMCC will star a particularly unimpaired lead: the Japanese soprano

with. The cowardly man sends her to break the news to mutually that they're leaving the child. Pinkerton finally finds the courage to face his abandoned Japanese bride a moment too late to prevent her suicide.

"Pinkerton is the most selfish character in all of opera," says Anderson, and the standard interpretation of the work is one of "American imperialism raping the world" — a view that has inspired such gender- and race-bending



Michiko Kiyoshita

DIRECTOR DOUG ANDERSON ADDED A SECOND OPERA TO THE SMALL COMPANY'S ANNUAL ROSTER IN THIS, ITS NINTH SEASON: PUCCINI'S MADAMA BUTTERFLY.

season with a gala concert and ending tag-ant performance at the University of Vermont's Rutland Hall. (Audiences are likely to be bigger in Burlington for the festival's fully staged operas than at its current venue, the SHAWNEE OCEAN HOUSE.) Kelly had also encouraged the GCMCC to do a fundraising nonprofit, having a parent organization meant "the fireworks were not cheap," he contends.

"I think that an organization that stays stagnant tends to go downhill," Kelly concludes, though he adds that he has no regrets about the past seven years.

Meanwhile, the news from Vermont's other resident opera company, the **OPERA COMPANY OF MADRIDSBURY**, is that its growing Director **DOUG ANDERSON** added a second opera to the small company's annual roster in this, its ninth season: Puccini's *Madama Butterfly*, which will receive two semi-staged concert performances this weekend.

Anderson chuckles at the audacity of the expansion, not to mention the extra round of fundraising he brought on

himself. "We're a tiny company in a tiny town. The fact that we do one opera [a year] is a miracle," he declares. But sold-out performances of GCMCC's seasonal operas, Massenet's *Thaïs*, proved that the audience is there, and a concert version of *Butterfly* — using Japanese props such as tatami mats and a screen — is manageable.

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works as David Henry Henry's powerfully critical play *M. Butterfly*. But Anderson intends to challenge that accepted view.

"I feel sorry for him," he quips of Pinkerton. According to historical accounts Anderson has read, in the late 1800s and early 1900s, the American Navy actually encouraged officers posted to Japan to take a Japanese wife for the duration, rather than risk venereal disease in the red-light district with the common sailors. "When it came out in the American press 30 years later the navy was 'shocked, shocked!' my point is, it wasn't his idea. I just think he's a kid played in a

bad situation." Anderson is equally skeptical about the standard interpretation of *Butterfly* as an antiwar, "screaming thing," after all, she has had to get by as a prostitute

for a couple of years after her father's death, he points out. "I'm not sure who's seducing whom in that final scene of Act 1," Anderson explains, referring to the duet in which Pinkerton promises Cio-Cio-San to say the loves her. "He falls in love with her — and I know because the music tells me so."

Far from comparing Vermont's two opera companies after their recent merger, both the Green Mountain Cultural Center board and its former director are enthusiastic about Kelly's transition and experience. GCMCC has sent out email's advertising the well-lit company's upcoming production.

And Kelly is genuinely excited about Anderson's music director, Mason, who came on board in 2008. (*Butterfly* will be Mason's third opera with GCMCC.) Kelly cites the French conductor's pedigree — Mason's renowned conductor-father, Michel, is better known outside the US — and his connections in the classical world. "For Madbushbury to get Puccini is quite a coup," Kelly enthuses. ☺

THEATER

The Odd Couple Gets a Makeover in a Female Production

BY MEGAN JAMES

Even if you were born after all the iterations of *The Odd Couple* — the 1966 Broadway play, the 1966 film, and the TV sitcoms and cartoons of the '70s and '80s — Neil Simon's *They* Award-winning comedy is so ingrained in American culture that you're most likely familiar with the setup: Two mismatched roommates share each other's basins.

Most people think of those roommates as men. In the movie, Jack Lemmon and Walter Matthau played out-front Felix Unger and aloof Oscar Madison, respectively. But at **HAM STREET LANDING PLACE THEATRE** this weekend, Burlington-based **GIRLS INTO BUT PRODUCTIONS**, which exclusively produces plays with strong female roles, presents Simon's 1965 female version of the classic.

Instead of Felix and Oscar, we have Florence Unger and Olive Madison. They don't play poker, as their male counterparts did, but *Trivial Pursuit*. And instead of double-dating the Pigeon sisters, these leading ladies look for love with the Spanish Castaneda brothers who live upstairs.

As do these female characters come across as real women, or are they just Oscar and Felix in drag?

"The women in the show, for the most part, aren't all that girly," says this production's director, **KATHERYN BLUME**. "They're kind of broads. They're tough, they're funny. They work to connect



Kim Jordan and Lisa Carter

THE WOMEN IN THE SHOW, FOR THE MOST PART, AREN'T ALL THAT GIRLY. THEY'RE KIND OF BROADS.

KATHERYN BLUME

and communicate with each other, but they're about as loud as it can get."

Olive is a successful television producer, but she's kind of a slacker at home. "It's not that she's dismissive of her surroundings, it's just that she has other priorities," says Blume, who continues, "If you came to visit my house, you'd see that I'm the same way."

As the play opens, Olive is fixing shoes, having kicked out her gawdier husband about eight months earlier.

Florence, by contrast, is the consummate housewife — tidy, organized and meticulous. But her marriage is coming apart. "What's beside her?" Blume says

"Her entire identity has been wrapped up in being a wife and a mother." When Olive tries Florence to live with her, chaos ensues.

The action unfolds in a swirl of blue eye shadow, big hair and cross-colored trackuits. "We have plaided [the production] firmly in the 1960s," Blume says, "partly because the costumes and hair are so much fun, but also because there are parts where the dialogue does feel a little dated."

For the most part, it's all fun and games, but there's a heart in this play, too, notes Blume. "Both of these women have had their marriages end, and they're dealing with grief, loneliness," she says.

Blume says casting *them* show was a dream come true — **KIM JORDAN** plays Olive, and **LISA CARTER** plays Florence. In a typical madcap, says Blume, "a little bell goes off" every once in a while when an actor is just right for the role. "In this case, the bell went off for every single woman who ended up getting cast," she notes. "They were exactly what we're looking for. Half the work was casting, and once you've done that you just sort of let them loose." ☐

F The best laugh — Florence does an improbably funny little dance. Next: *Ham Street Landing Place Theatre* in Burlington. *They* opens on Friday, October 4, 8 p.m. and 10 p.m.; Saturday, October 5, 2 p.m. and 8 p.m.; Sunday, October 7, 2 p.m. and 8 p.m. (R13) www.girlsintobut.com



Kathryn Blume

WINTER TALES GOING GLOBAL?

Most people hibernate their holiday traditions and **WINTER TALES COMPANY** is no exception. If you've seen any of its annual *Winter Tales* shows in December, you know that it's a holiday "variety show" — albeit with a cohesive thread — with predominantly New England-centric stories and music.

This will be former *ABC* director **MARIE BAKER**'s last time helming the show and her's going out with a bang. "Going forward we wanted to mix it up a little more, and we thought that it would be good to do that in her final year," says current artistic producing director **EMILY ALAIA**. Their idea: to solicit stories from Vermonters who might celebrate holidays outside the state or in different traditions, as well as from new Americans who bring less familiar cultural traditions with them. "My family is from Puerto Rico, and I grew up in Arlington [Va.] — an area that

was really diverse, and I experienced all kinds of holidays," says Alaia. "It really enriched my life."

Spending holidays is generally good, and so is defining tradition. That said, many people have to tie it all in to why it's all line, so VSC's move is a bit of an experiment. "We're just juggling feelings out there," says Alaia. "Perhaps next year we'll take another step and actually search for plays about other holiday traditions. I don't really know what's out there."

PAMELA POLSTON

WINTER TALES STORIES

If you've got a story to share, email it to wintertales@village.org by Friday, October 26. Word count: 2500-2500. Those whose stories are selected will be notified by November 16 and will receive a free pair of tickets to the show along with a bound copy of the printed version.

Winter Tales, written by Marie Baker, produced by Vermont Stage Company, December 5-9 at *Traverse* in Burlington. Wednesday through Saturday 7:30 p.m.; Saturday and Sunday 2 p.m. \$20-\$38.50. Sunday gets \$65. village.org

A High-Tech Guide to Burlington's Little Italy

BY MICHAEL GARRIE

This Saturday, October 6, the VERMONT ITALIAN CLUB will host Piccola Italia, an online guide extravaganza with authentic cuisine, music, tours of Burlington's original Little Italy and the unveiling of new interpretive signage in the neighborhood. For additional fun at the event, the club teamed up with **DAVE BROWNELL**, a Champlain College instructor and graduate student, to develop an augmented-reality website, which pairs historically relevant information with a simulated tour.

"We dreamed of, 'What if people could see what this was really like?'" says the club's president, **AMLE DENISO**, of the former Italian food.

The group's new app is not really an app itself but a combination of several other apps and an interactive website, which is compatible with both iOS and Android devices. It utilizes an augmented-reality (AR) app, a Quick Response (QR) code reader — a barcode

reader — and a web browser to present all the elements.

"Right now, it's a little pieced-together," concedes Brownell. "The tech just isn't quite there." However, he's confident that having to utilize multiple platforms won't present a problem for most users.

Specifically, Brownell has programmed three very different pieces of the Piccola Italia puzzle. Users can view codes on the Little Italy memorial signs installed around Burlington with a QR code reader. This will take users to the interactive website, which explains how to access the other content. From the website, for example, visitors can download a 3-D map of the area, which can superimpose the images onto the screen of their phone. Hand-drawn images are accessed in the same way.

Users can also view pictures from multiple sources, such as Burlington public records and personal photos from descendants of the families who lived in



Daily and Pine Streets, along with, Clock Tower

the area. The photos, along with stories from those families, will provide context for the images. "It's bringing history into the present-day reality," suggests Deniso.

Through the web browser, users can view a high-resolution, 3-D model of the 37 acres (five square blocks) of the old neighborhood, which was razed

in the 1960s to make way for urban development, including the Burlington mall. This model is interactive, enabling users to zoom in and out, and to view the image from multiple angles.

"We are going to bring this history alive and recognize this neighborhood," says Deniso. ☐

Piccola Italia, a celebration of Little Italy from its birth, Saturday October 6, 2-5:30 p.m. is during August first family photo displays and tours at Burlington City Hall. There is a family photo in apartment and music and by the Park and guided high tech walking tour beginning at 3:30 p.m. vermontitalianclub.org

ART ON THE BLOCK

Burlingtonians have been hearing about the downtown "super block" — roughly a square bordered by St. Paul, Main, King and Pine streets — for quite some time. The recession slowed things down, but **VERMONT COMMERCIAL GROUPS** plans for development of a "boutique" hotel incorporating the former armory at 881 Main Street remains. Architectural illustrations supplied by development manager **ERIC A. HENNINGSEN** show a handsome, modern structure extending from the historic, 20th-century building (which once fits of a certain age fondly recall as the site of the nightclub *Itasca*) and out into what is now a parking lot.

Those drawings depict the urban tall, quite nicely, but they don't show one element that perhaps has not even been imagined yet: an outdoor sculpture.

BURLINGTON ARTS Art in Public Places program recently received a request for proposals from artists from work of art that would occupy a vacant pocket park on St. Paul Street, between the *Itasca* Loft and the new building, and across the street from *Piccola Italia*. The deck-block wall behind the art site will be 20 by 30 feet, the proposed sculptural elements, and there will be landscaping elements such as ornamental grasses in the space as well.

BGA's executive director **MARIA NADE** notes that the artwork might go in any direction, creatively speaking, but that the sculpture must be durable and fit with the size and aesthetics of the space. Oh, and the budget cannot exceed \$50,000. In



From left: Piccola Italia, public art space hotel and 20 Bank on St. Paul Street

addition, suggests the written request, the work should be simple and graffiti-resistant, easy to maintain, and unobtrusive. So not a tree, people.

Henningesen says the entire project should be completed by spring of 2014. Proposals for the public-art component are due by October 20. BGA will convene a review panel later this month. Whether it chooses to create the piece can look forward — as can the public — to its debut some 18 months hence, along with the transformation of an entire city block.

PANELA POLSTON

ST. PAUL STREET PUBLIC ART

Artists interested in submitting proposals should contact: BGA by October 18. Info and downloadable application are available at burlingtoncityarts.org/art_in_Public_Place

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Dear Cecil,
The memo in Catholic school taught us there was such a thing as sanctuary — the police cannot arrest a suspect in a church. Does this concept have a basis in law, or is it just a social custom that can be discarded on a whim?

Rich Kling

The memo in Catholic school taught us lots of things. I remember being told all motorists had to yield the right of way to post office trucks, which, being federal, ruled the road. The school's teachings on sanctuary were equally well founded. Yes, the notion of sanctuary has a historical basis, but for anyone thinking it's a modern get-out-of-jail-free card, think again.

Religious sanctuary began long before Christianity. It was used in ancient Greece and Rome to designate places by having a degree of sacrosanctity as those entering, and who were therefore not to be harassed. Sometimes the sanctuary zone was an altar or a temple, sometimes an entire town.

The Bible in several places discusses the right to sanctuary for accidental homicide in order to prevent revenge killings. Other cultures sometimes designated natural areas as sanctuaries, such as woods or lakes. The Romans had prisons with folks overrunning sanctuaries, and tried several times to limit or



abolish the concept. But sanctuary eventually became established in canon and secular law. Belief in religious sanctuary spread throughout Western civilization, although different cultures had different ways of enforcing it. The Romans obliged the fugitive to surrender if the authorities promised to forgo capital punishment, whereas the Carolingians decreed sanctuary for those under duress or violence.

The English went whole hog with the concept. Beyond the basic sanctuary provided by any church, they used royal charters to create sanctuary zones extending a mile in all directions around certain abbeys, with roadside stone crosses marking

the boundaries. In Scotland, one clan invented its own cross marker, which, according to legend, occupied those reaching it from capital punishment for homicide (but not premeditated murder). Depending on the place, fugitives might have to grab a certain door knocker, sit in a designated stone chair, ring a special bell or wear particular clothing to indicate they sought protection. In most cases, weapons had to be checked at the door.

Sanctuary rarely meant permanent immunity from prosecution, and it never applied to religious crimes. In canon law, it protected those accused of violent crimes for a limited time, affording a measure of due process in a time when punishment was often abrupt and bloody. In England, claimants

were generally allowed just 40 days of protection, after which they had to surrender at gun or sword; the claimed sanctuaries, though, apparently conferred lifetime immunity for all crimes except adultery.

Sanctuary was also violated. Sometimes civil authorities would cut off food supplies to the church, stonewall it or set it on fire to force the issue. Nonetheless, something like a thousand people a year took refuge in churches throughout most of English history.

As the power of the church waned, so did the protection of sanctuary. In the 16th century, Edward IV dragged the Duke of Somerset and 30 of his men from a church and beheaded them. In 1623, James I abolished sanctuary for criminal offenses, and in 1697, William III did the same for civil offenses. Other western European countries followed suit.

In the U.S., religious sanctuary was never recognized in state or federal law. The only legal equivalent in some places now is the granting of political asylum to embassies and consulates.

That hasn't stopped people from claiming sanctuary. Examples:

- GIs occasionally sought sanctuary during the Vietnam War. The most publicized episode took place in Honolulu in 1969, when dozens of ARVN servicemen and their supporters fled to local churches, possibly inspired by a similar movement in Boston the prior year.

The result was what you'd expect. After giving the unwilling soldiers a couple weeks to change their minds, MPs raided the churches, breaking down doors as needed.

- During the investigation of the Towson Bradley rape case in New York in the late 1980s, Bradley's mother claimed sanctuary at a series of Baptist churches to avoid testifying before a grand jury. Police, presumably to avoid inflaming the black community, made no move to grab her, and eventually she fled the state.
- A few U.S. churches over the years have granted sanctuary to illegal aliens, including some fleeing Central American violence in the 1980s and others fleeing religious persecution in Indonesia today.
- Canada has been trying to oust a former KGB agent and an AMVIL American soldier living in churches for several years.
- In Norway in 1987, Russian asylum seeker Shalva Volokh, tired of hiding from deportation in church sanctuaries for seven years, hid an RV fitted out as a "rolling church" so she could travel to a demonstration in Oslo. The ploy worked — not only was she not grabbed and deported, she was granted asylum less than two months later.
- Lameen. Even in our profane age, the powers that be are still reluctant to desecrate a church.

Is there something you need to get through? Cecil Adams can deliver the Straight Dope on any topic. Ask Cecil Adams at the Chicago Reader. TTS. (Printed: Chicago, IL 60611, © Cecil Adams/Chicago Reader)



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Our Girl

Two women approached my cab as I sat idling in front of Nectars on Main Street in Burlington. It was Saturday, the second night of Grace Gorton's two-day music festival, Grand Nord North at Waterfront Park. The stage had wrapped up about an hour earlier and it seemed that every one of the few thousand attendees had walked up the hill to the downtown area, intent on soaking the fun going home. The whole town was, in a word, rocking.

"Hackie, you're in this cab. I got the fare there, much, cabber she love just all five Gorton's."

Before I could reply, Heidi said, "Seriously, thank! Do you think I'm gonna let you pay? The cabber can take me to an ATM. I got that covered."

We watched this scenario unfold three times — I'm paying/no way, I'm paying — and, as entertaining as it was, my sole concern was getting the show on the road. The night was long, and I don't make money until my right fist is on the accelerator. "This is Hackie," I announced, trying to convey my importance to the tone of my voice.

Dance was not backing down. "Forget about it, boy," she snarled, telling her friend's men and the other half of her cab's backseat of my cab's fueling and shaking her head. Heidi said, "I'm gonna get you for this Hackie my word."

Dance walked around to my open window and handed me a 20 and two ones, saying "You got my girl here home safe and sound — you got it? I'll remember your cab, and I'll come back if anything goes wrong."

"Hops, that won't be necessary," I replied, chuckling. "I'll take good care of her, I promise."

"Oh, my God," Heidi said as we ascended the Main Street Hill, "it's as amazing to get

out for a night. I have a 2-year-old daughter at home with my husband, so this is a nice occurrence."

"Good for you, getting out and having some fun!" I said.

"Are you a Grace better fan?" she asked, leaning forward in her seat.

"How could you not be?" I replied. "Grace and her band are totally, crazy awesome. Were you at the concert tonight?"

"I sure was. I've seen the band more than a dozen times. I pretty much go to all their Vermont shows. Well, it's gotten a little complicated with the baby. Anyways,

As we got off the highway onto Route 24, I asked, "So how do you come down on the big question? Some of Grace's early fans think she's 'old out,' or something, in order to make a big deal. They point to how she played at my row and gave for a more concerned sound."

"Well, that's a good question," my customer replied. "I have to say, I do prefer her earlier recordings — the more bluesy, soulful stuff. But I heard Grace interviewed where she said that she's always been a rock & roll fan. I guess she's making the music with her band that she always wanted to make. And you can't fault her for that."

"Right, I heard she went there the one said that when she was being courted by the big record labels, one of the executives

a day at Ben Stacks in Memphis, where Elvis first recorded."

"No, I don't think I heard about that."

"Well, during the session, Grace composed a brand-new song, and you got to watch it happen in real time. I think she named the song 'Elvis Was a Rebel,' or something like that. And then the band leaves it and records it right before my eyes. It was incredible. The girl is just so pro!"

In the interview, I watched a smile spread over Heidi's face. She said, "And the best part is, she's not my girl, artistically. In like, every interview, she's always talking about Vermont, about her roots, and how it keeps her grounded and makes her the performer she is."

"Yeah," I agreed. "And, like, she's always doing benefits for Vermont or something."

"Yup," Heidi said, "like raising money for rebuilding after the hurricane. What did they call the concert? It was something real cool."

"Good Night, Jersey!" I replied. "Yup, I didn't get to go to the concert at the Flynn. I guess it was, but I saw it live broadcast on TV."

Heidi directed me to her home on East Street, off River Road. "What did you name your daughter?" I asked, pulling into the driveway.

"We named her Virginia. It's real old fashioned, I know, but we both just loved the name. Everyone calls her Ginny."

"So when will you take Ginny to see Grace in concert?"

Heidi laughed. "I don't think next summer will be too soon, do you? Never too early for a girl to get her rock and roll on." ☺

SHE'S ALWAYS TALKING ABOUT VERMONT, ABOUT HER ROOTS, AND HOW IT KEEPS HER GROUNDED AND MAKES HER THE PERFORMER SHE IS.

I've seen them in Johnson and even St. Johnsbury. Have you seen the band live, too?"

"Oh, yeah, a bunch of times. When the band was first getting started — maybe five, six years ago — they were booked at Nectars every Tuesday night this one January 3 week, to every show I couldn't believe how polished Grace was on stage at such a young age. I felt like the second coming of Bonnie Raitt, or even Jane Joplin. Then, last year, one of my regular customers comped me to the waterfront festival — with VIP tickets, no less. This company was the main sponsor, and I got to hang out in the VIP tent and eat all this great food. Pretty great, I guess. That's one when you know, it's who you know!"

Conversation doesn't get more fun than this. Two fans of an artist comparing notes

told her that, with their help, she could be the next North Jones. What they didn't know, she explained, is that she didn't want to be the next North Jones, she wanted to be the next Robert Plant.

"That's great," Heidi said. "I think I heard that. Anyway, if you really love a performer, you have to let her grow and be creative. You might not like every decision she takes, but in an artist needs to express herself, don't you agree?"

"Absolutely. And I myself think there's nothing wrong in Grace using her great looks and sex appeal. It's how business, for crying out loud. It's her performance — why not use everything you got? But I think she's real loyal to her success in like you were teaching me, her incredibly fierce creativity. Did you happen to see the PBS special she did where the band got to spend

Hackie is a fiction character created that I can also be read on www.hackie.com.
By Jeramian Pontac, who is hackie.com/vermontcab

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where the heart is

Con conversation and storytelling bring a town together? It sounds like the staff at local good Hollywood dreams. But that was the plan when nearly 300 residents of Essex town and Essex Junction village piled into a conference room at the Champlain Valley Exposition in Essex Junction late last month. They were gathered for the official launch of the Heart & Soul of Essex, a two-year, \$180,000 planning initiative that's the work of a corps of grassroots volunteers and the Vermont-based Orion Family Foundation.

Working tags on which they'd been assigned to write their name and favorite place in Essex — "Indian Brook Reserve," "Harrison's," "my new house" — residents mingled and made small talk. Prizes on the wall, many designed by local students, proclaimed Essex to be all manner of things, including "home," "the land of the free," "accident" and "family." No one defined Essex by its divisions — but they were the elephants in the room.

If you aren't from Essex, the subtle boundaries in this

Champlain County suburb may go unnoticed as you drive through town. Ask a local, though, and he'll point out that this community is actually made up of two municipalities — the town of Essex and, nested within it, the village of Essex Junction.

The overlapping territories are a holdover from the 19th century, when villagers began congregating in the industrializing hub of Essex Junction — and voted themselves in pay for additional services. Today, the divide is still evident in the complicated patchwork of town and village services: two planning departments, five boards of elected officials, two town offices.

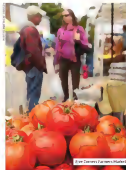
And two strong opinions about whether the town and village should, at long last, merge or separate. Over the past five decades, residents have debated this prospect at numerous, to the point where town manager Pat Schuchel jokes that the "M word" — merger — is taboo in Essex.

The Heart & Soul of Essex project is explicitly not about the "M word." And yet, with advertising for the launch prominently including the slogan "Together, we

are greater than the sum of our parts," it's clear that town and village boundaries weigh heavily on the project. While past conversations have focused on changing the town and village's complicated governance structure, Heart & Soul's proponents say that this time around it's about something bigger: identifying shared values and common ground. Last month's launch marked the beginning of a project that will include story circles, neighborhood conversations and history walks, all designed to get residents talking about what they appreciate about Essex.

"You can't have a new conversation, until you stop having the old one," says Liz Fuller, one of two project coordinators for the Heart & Soul undertaking.

Essex is filled with residents desperate to get past that old conversation. "The people who have been through it a dozen times are tired of it," village trustee Dan Bloughlin agrees. If the enthusiasm at last month's launch was any indication, the Orion Family Foundation's massive approach to community planning might just be the ticket for a town stuck playing an old record.



Essex Junction Farmers Market



Tony McCracken, owner of Mountain Market & Cafe

A Vermont town and a visionary foundation home in on the community's future

BY KATHRYN FLAGG

That approach is heavy on storytelling and community gatherings: the early months of the process tend more to politics than to planning committee meetings. It's a *groundbreaking* method of community planning — think town stories and dinner-study discussions — that Orton has already field-tested in four communities and is now rolling out in five more.

The approach is also contingent, says Orton community-development director John Burston, an uncertainty. The Essex launch party's large turnout was due in part to dropped snow-melting equipment and more than 500 personal invitations. The roadblock tripped by a slide of the two-acre site turned at the Town Meeting each year.

Essex and Essex Junction are home

to about 20,000 residents, roughly equally divided between the two. Taken together, the two municipalities made up the second-largest community in Vermont.

When Schenkel "squired" (his word) a visiting reporter

through town, he acts more like a real estate agent than a veteran manager. Twenty-two years into the job, Schenkel is a big Essex booster, quick to boast about the town's golf courses, mountain views and the rural character of its outlying countryside. He walks through the parking lots of a service housing community and along the curving roads of an upscale subdivision — the kind of place, Schenkel says, where a homeowner might settle in after a good career at IBM. The manufacturing plant, located in Essex Junction since 1989, employs some 30,000 workers.

It's a prosperous community: the median household income here reached close to \$70,000 in 2010, nearly \$19,000 greater than the Vermont average. But it's not a stable or unchanging one. Not enough residents share the pressures facing Essex in the years to come, and some common observations arise. Many are concerned about transportation, frustrated with congestion at the Essex Junction Post Center and even more frustrated by the 2001 announcement that the Champlain Canal Highway will not be built. Houghton says the traffic problem is so severe that businesses have left Five Corners and neighborhoods about the roads.

Essex's demographics are also slowly changing, Burston. Nephele families have arrived, all since 2001. More retirees are moving to, Schenkel says, a point of pride there, and the influx from many residents is that leaving the schools strong — or making them better — is a priority.

John and co-coordinator Mac McCormack point out that Essex is well positioned both to adapt to change and to shape its own future. They point to projects such as the Friday farmers market, as a group called Railroad Avenue Remedy that's intent on revitalizing empty storefronts — examples of civic engagement that John calls "catalysts." This even though, as McCormack points out, the community has sometimes lacked a cohesive vision.

"The energy is scattered around, and people are in pockets making really good things happen," he says, but get these people, and that energy, in one room, and

McCormack thinks Essex could be at the tipping point. "This community is really rich in human resources, and if we can take that and direct it toward a singleness of purpose," he says, "we'll be an incredibly successful community moving forward."

The Heart & Soul project, with its heavy emphasis on storytelling, may sound touchy-feely. Indeed, McCormack emphasizes the emotionally satisfying qualities of the undertaking, saying, "I think people are hungry to have meaningful connections about their communities."

But the initiative is more than a feel-good chance to gush with neighbors. New data from the Knight Foundation's survey kind of the Community study demonstrate a direct link between residents' emotional attachment to a place and its economic growth and vitality starting in 2009, the foundation, in collaboration with Gallup, interviewed nearly 61,000 people in 26 communities across three years. It discovered that three main qualities attach people to a place: social offerings, aesthetics and openness (i.e., how welcoming a community is). The communities in which residents were more attached were also those that saw greater gross domestic-product growth.

That's music to the ears of the Orton Family Foundation. Burston contends that a present-day Heart & Soul has real relevance for towns that are struggling. Discounting what people fear about their place — and then initiating policies to protect that distinctive character — could translate into economic growth.

Founded in 1993 by Ursula Orton of the Vermont Country Store and the late Norli Orton, both of Weston, the foundation grew out of the two men's experience in local-planning efforts during a time when Vermont saw a boom in development and second-home ownership. The goal was to introduce tools and resources to help towns

Where the Heart Is

first decide how they'll like to grow, and then put policies in place to shape that future development.

Initially, the foundation invested in the development of mapping and a 3D-visualization software. But to recruit growers, the focus has shifted from high-tech to "high touch," Bartow says. Heart & Soul. Now in its second round of field-testing, the Heart & Soul approach was first used in four communities in Maine, Idaho and Colorado between 2005 and 2012. In this latest round of testing, Citrus awarded five \$100,000 grants to communities located in the Northwest and Mountain West, chosen from a pool of 25 applicants.

Danversville, Maine, applied for the grant in the wake of a 2008 town-wide vote to cap the size of retail stores at 45,000 square feet — effectively squashing Wal-Mart's plans to build a 175,000-square-foot store there. Jane Mitchell-Lafleur, the executive director of the regional nonprofit Friends of Mainstem Maine, says the vote divided Danversville residents. The hope, she says, was to reach out to them before the next controversial proposal cropped up.

"The idea is that if you agree up front on what your community values are, then down the road none of those issues are easier to solve," she says. In Danversville, the grant sparked months of storytelling events, community portraits and design charrettes. The process gradually shifted from very broad questions (what stories do residents tell about their community?) to more specific ones (how should these stories inform land use decisions?).

The results of a similar process in Boulder, Maine, another Heart & Soul community, have been dramatic. The farmers and town leaders specifically discuss zoning downtown, plagued by empty storefronts and some 4 million square feet of empty industrial lots. Residents worried that they were on the edge of change. Nearby Portland was growing too expensive, and efforts were moving into Boulder. Citrus Family Foundation senior executive director Terry Rosenblatt doesn't like credit for the transformation that followed, but she thinks Heart & Soul provided the momentum. Boulder had needed to reach a "critical mass." This year, four years after embarking on the Heart & Soul planning process, Boulder was the Main Street Maine Community of the Year award.

Justly further west, Golden, Colo., was hooked on the planning grant at the same time as the two Maine communities. A suburb of Denver, Golden was facing increasing development that some residents wanted was threatening their community's small-town feel and historic character. New buildings didn't fit in with the old, says sustainability manager Theresa



Warren, who worked as a city planner during the two-year grant. "We were just a massive community instead of passive," she says. Golden wanted to quantify what a small-town feel is — and then figure out how to protect it.

"The city came away from the Citrus grant with a new long-range plan containing 11 community values. One of the most concrete results is a new way of vetting development that requires developers to get neighborhood input before they apply for approval from the city."

"I'm not saying everybody's happy, but we're seeing a lot more collaboration between developers and residents than we

Figuring out how to bring both sides of town to the table — while not touching that hot-button topic of governance — will be Heart & Soul's challenge in Essex.

have before," Warren says. It might mean a snap backup at stop on the border for developers, but, by and large, "they understand that getting residents and neighborhoods on their side is a good strategy for them."

Lacking luck, Warren recognizes that Golden was guilty of conducting city business via long and boring meetings, often held at inconvenient times. "The usual suspects" might show up for zoning hearings, for instance, but busy young families and low-income workers weren't weighing in. "We were all used to doing some of the same old, same old," Warren says. "You had to hold a meeting to hold a meeting."

A big part of Heart & Soul was engaging community members "on their own turf," as Warren puts it. Two years later, that attitude is still in place. "We try not to hold meetings where we're asking the public to come listen to another lecture," she says. "[Now] it's more of a two-way conversation."

Similarly, Laffleur says she has great confidence in the way the Heart & Soul grant is changing business as usual in Danversville. The town is still using some

of the initiatives launched with the grant, such as publishing electronic newsletters. Laffleur sees a new focus on communicating with residents early and often about town issues, rather than "expecting people to come to you all the time."

"It's a new way of doing business," she says. "It's a real bottom-up way, and it's the way of the future. It's pure democracy." Other communities are starting to take notice. A representative from the Federal Emergency Management Agency reached out to Citrus in the wake of Tropical Storm Irene, which devastated the tiny town of Shickellamy, Penn. After the September River tore through Shickellamy's population, FEMA's long-term-recovery program designated the town as one of its recovery model communities. Residents, business owners and officials enlisted on a three-month intensive effort to draft a recovery plan — and borrowed from the Heart & Soul process along the way.

Warren estimates that Citrus gets roughly one inquiry a week from a community curious about Heart & Soul. But Anna McBride, the senior executive for the Northeast project in Citrus, cautions

that there's nothing "cut and paste" about the Heart & Soul approach, town residents need to understand what makes them do it, creative, and identifying that often takes time—and money.

Greene is viewing the foundation as a power play. This summer marked the launch of a new national coalition, called CommunityMatters, an organization "inspired by" Clinton's work, according to its website. Along with the Otis Family Foundation, CommunityMatters counts as partners the Project for Public Spaces, the National Coalition for Dialogue & Deliberation, and the Deliberative Democracy Consortium, among others.

"If we're going to scale up what we believe is so important, we can't do it five towns at a time," Burtner admits. That's where strategic partnerships come in. "We want to evolve in a way that we can offer this—in places that don't have two years and \$100,000."

Essex has the luxury of that time and money that it's not seen to say what, exactly, will come of these encounters. Brad Luck, director of Essex Junction Recreation and Parks, admits that Heart & Soul is a quirky grant, entirely unlike those with clear final objectives. "There's no preconceived notion about where this will end up," Luck says. "It's not about X, Y and Z. It's about figuring out what X, Y and Z are."

That can be a hard pitch to residents—some of whom, interviewed in Essex's Friday-afternoon farmers market, had not yet heard about the Heart & Soul project. Last month's kickoff was the beginning of what will probably be dozens of neighborhood meetings, all designed to home in on what Essex residents value most about the place they call home. The project will culminate in a report outlining shared values, along with short- and long-term actions to protect or establish those values in the community.

Rosenbluth admits that it's tricky to strike the right balance between taking a hands-off approach—that is to say, not trying to steer the conversation too much—and convincing residents that the Heart & Soul process is more than "just about talk." In the end, it boils down to establishing a certain measure of trust that conversations are truly well-end up becoming action down the road.

But talk out such a bad thing. Ally We, the program coordinator and assistant director of Essex Parks & Recreation, says the Heart & Soul process is about "sharing the community that 'hey, we can talk and we can get along.' It's OK to bring up touchy subjects."

Which brings us back to the "M-word." The town and village are tentatively considering the prospect of so-called "shared services," a conversation prompted in

part by last month's negotiation of the village manager. In fact, the village board of trustees and the town selectboard convened a joint meeting this summer for the first time in years to discuss the prospect for village resident Hans Mertens, who exchanged the merger conversation that energized the proposition in advance of the 2006 vote. Shared services amount to a work compense. He complains about the "inadequate" and "uplicative" services in Essex. "We have two of everything, and yet we try to operate as one," he says.

For merger proponents like Mertens, that redundancy translates into waste—and, he believes, inequitable taxes for village residents, who pay taxes to both the town and village. Yet questions of taxes, and of deeply ingrained identities, are hard to parse gently. Would a merged community be Essex or Essex Junction?

"Unfortunately, we have a lot of people with a lot of baggage that can't get past that," Mertens says.

Leaving aside the touchy subjects of governance and tax equity, there's still the logistical nightmare of juggling so many departments, boards and public officials.

"There's always the risk effect: The government is doing planning, and the schools are doing planning, and there's nonprofit work happening, and everybody's kind of doing their own thing," Luck says. It's not a dilemma unique to Essex—it's just that here, the problem is "times two," he points out.

Figuring out how to bring both sides of town to the table—while not touching that hot button topic of governance—will be Heart & Soul's challenge in Essex.

"There's been a lot of talk [about working together]," admits village resident Joe McElroy, passing during his stroll through the farmers market on a recent Friday. "There's not been a lot of cooperation."

But organizers hope that will change. Already they've built a strong coalition of community advisors, town officials and "broads" of the Heart & Soul initiative. Inspired by the momentum at last month's launch, proponents hope they can keep up the enthusiasm during the months ahead.

"My feeling is, from unity you get strength," said Nigerian Ogunlesi, one of the residents who came out for the launch. He stopped in front of a large table that held a sheet of paper on which residents were writing down about what they would like to see in Essex. Ogunlesi paused, picked up the pen and began to write. He felt like he was and wouldn't be in the short term, he said—and hopes that others "want" will follow down the road. ☐

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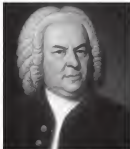


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Surrounding the coastal space beneath a friendly New Jersey beach house, I find two foam lounge boules. One is powder blue with the name "Wave Princess" printed on it in a curly font. The other is yellow, a beaming, beveled "W" 7'9" I'm drawn to Wave Princess — the arena's most appealing traveling companion for what's sure to be a long and intimate journey that I have some doubts about her buoyancy. I try to imagine her as a floating island, a slab of portable terra firma bobbing in the vastness of our nation's sixth-largest lake. I try to imagine towing her with grousers on, or lugging behind her, as chugging desperately beneath a purple sky ripped with lightning. The images won't come, and instead I see only bubbles — the bubbles that rise to the surface when a young adventurer takes the air, leaving breathing trails into the black abyss.

The goal is simple and admittedly weird: to swim the 120-mile length of Lake Champlain. Has anybody ever tried that? Has the thought crossed anybody else's mind? It's been crossing mine for years, ever since I heard about a local catfish fishery in which the author, Roger Denker, hooks sea, trout, lake, muskie and poole into a voracious tour of the British Isles. Denker was after a fresh perspective, what he called a "fresh eye man." He was looking to re-vivify his familiar home. That made sense to me. It still does. Lake Champlain, with its crowded marinas and rows of shoreline camps, seems the perfect place to change my outer bag.

Back in Vermont, people tell me I'm crazy that I'll actually get run over by a drunk bus or hopped on the head by a waterfowler, and that, beer-soaked swimmers, I'll end up a frothy, prissy mess. When not wearing demagogic dye emphasizes the energetic demands the expedition will put on my already itchy body. They ask me how I'll handle all this. I don't know how to say: some questions can't be answered, only explored.

I suspect a Sholin Farm sausage sponsorship, including the capitalization of *Sholin* to play? A friend recently expressed a mountain-bike race sponsored by Clif bar, so I'm big by his house, and he leads me up with 70 people into town. I remove the little brown protein-cards from their wrappers and transfer them to a single Ziploc bag. Another Ziploc gets cucumber,

powdered milk, red pepper flakes and anjou. That's meals a day three times on the coast.

I stuff the food into a rubber dry bag, then stuff another with sleeping bag, hammock, tent, light change of clothes, packknife, lighter and a pocket-size New Testament given to the young men by a steady, white-haired evangelist lady during a hitchhike trip in Colorado. I guess it is at a premium in the dry bag, and the New Testament book I own. Anyway, a little salvation might not be the worst thing to have on board.

By early August, the lake is up to 78

the news to Wave Princess as gently as I could. You're just so dainty, I promise, baby. I'll think of you every day. Hatch 79 is a breeze, and there's no answer. I wish the froggie into his "bow" and lub my dry bag down with some old clothing, then head to Whiskey Bay at Thompson's Point as the lake.

It's sunset time. A baby woman is thrashing in the shallow, wrestling herself into an adorable pool of white swimsuits, smiling at the water. "They're the best," she tells me. "They're from a company in Florida. They're not like other floats. Anybody can get on them."

to touch me. I discover that I can beach my upper body on the bougie and propel myself with kicking alone. It can even rest my hand on the dry bag as if they were pillows. This kickboard style is relaxing and fast. It takes a while I learn a small "there is no drying, it's a dry frog, it's a must-beat, wave stance now along the ancient lake has never seen.

Setting sail (sort of)

"Do you think I should pee in my wet suit now or wait until I get in the water?" My sister's dog, Percy looks at me as if it doesn't much matter. My sister, who's driven me down to this boat ramp at Benson Landing, at the south end of the lake, pretends to sweat. I wrinkle down the ramp in my flippers, and Percy follows. The water is warm, windy, as clear as milky coffee. And no my-pet bougie.

My sister walks the mud shore, encouraging me with words I can't hear over my own slogs and splashes. An enormous bald eagle sits on a rock, staring at me. Adrenaline into me flapping like a duck, though of course there's nowhere to fly. I'm not a duck. I'm a man-boy. Furthermore, I may or may not have just released something a little more significant than pee into the wet suit. "It's fine," I yell to my sister. "It was only a floating sack." The bougie, and Percy, who is most certainly not man-boy's best friend, turns and swims away.

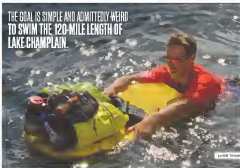
In an hour the novelty, the nerves and the "honey-moon" all wash off. The shore is at least a quarter-mile from me, the nearest house even further. A single meander butters slithers through the murkier sky — then it's gone. My without distraction, from myself, from my tail, from the great length of lake extending before me. I feel that length, and when I look like a work, I feel how much I've done. My outfit is no longer annoying, my bougie no longer an oddity. Already, my thrashing down, becoming neutral, expiring a sense of escape proper to a human being. No, not repining, but redeeming, proudly choosing the smallest.

A wind builds up. Waves move my head. My head is in the sound of water.

Seven Lengths

Lake Champlain: Voyage of the man-boat

BY LEATH TONING



degrees, a delightful temperature, though I do worry that 30 hours unswimmed, dry after dry will take me for all the calories I'm worth. I spend a couple days rounding up gear: a wet suit, neoprene socks, a sun hat, flippers, a snorkel and mask. A contaminated flag — not my own — denotes a swim-pink flag on its own, then, the flag itself. The flag itself is a polyester T-shirt of the exact same shade that's buried like a dirty secret in my dresser drawer. Good luck running me over now, you drunk and boaters! In my new car, I feel more than practical. I feel again-oh.

I'm planning to leave on Monday, but before then I need to test my ride. I bring

The first resembles a leap, please, quite. "You should really consider using one of these on your journey," she says, still thrashing. I tell her I'm confident my bougie will do the trick.

It does, or so I think. I'm tracking steadily toward the middle of the lake. Concerns pass it up like lead. The reflections of bluish clouds break and reform around me. I've been told that the Abenaki people arrive to this part of the lake behind Blue Dunder, a barren island off the Burnt Point, to be the site of Concord. I see no reason to doubt that. I have a sense of swimming through the sky, out into the cosmos.

Age 11 finds me by its ripples spilling



COMING SOON.

Seven Lengths BY P. J. H.

Long, wet days

I thought this would be a social trip—slapping beer with fishermen, eating friendly burgers at family picnics, holding friendly arguments over what the hell I'm up to. It turns out that the bulk of my social interactions, including those I have with loons and northern leopard frogs, are slow-motion stare-downs unaccompanied by the faintest nod of recognition. A fuzzy couple in a yacht starts at me through binoculars, peering from back and forth. A woman in a kayak stares with a hand sliding her face. I stare back, just as incredulous. I've successfully re-skilled myself, and now what once looked normal appears strange. A fast, noisy, expensive cigarette boat is so startling and disconcerting to me as I am to the man—it's always a man—behind

the wheel. Jet Skis ripping downhills at dusk are like shots from a distant planet.

For the most part, though, I don't see many people. Nothing much happens, at least not in the usual way we think of something "happening." An Adirondack dock becomes a Green Mountain closed over the course of an hour. A man catches a fish on his first plunge, another man needs three tries. I let go of the boogie, swim fins, dive deep with open eyes, I'm gone down there. Raking again, I think about that greenness. Maybe I think about it for 20 minutes. Often I sing nonsense songs and whinnied shanties. Sometimes my head is on a dry-bag pillow. I forget that I'm singing and startle myself.

During my swim, there's generally a moment in the early afternoon when I recognize that 1) I've been at the water for five straight hours, 2) I'm absolutely exhausted, 3) the duct tape protecting my blistered, unfrosted toes has come loose, and 4) not only am I still singing, I'm also



hearing grand beautiful symphonies in the splashing rhythms of my flippers. In other words, I'm hallucinating.

I had sat on an island or a meadow or just down the very fringes some macrobiotic restaurant's version of a duck, and promptly averted. This is not exclusively me. Without a towel, and knowing that if I don't regularly dry off I will literally rot, my only resort is to baste in the sun, mostly alone, while rolling around on hot, black stones. If I think I'm getting burned, I spread the map over my viticiferous expanse as a sunshade. When I feel deserving I eat as entire stick of pepperoni, cutting and all, on two minutes flat. The Clif bars have melted into a graciously heaving ball of chocolaty saturation. For dessert, I pry loose a chunk.

At 1 a.m., sand rangers, the lake's strange flutist works over me like a rolling pin, gently but forcefully smoothing my mind until there is little left to smooth. Then comes night. I creep on shaggy beaches bedecked with cliffs, my hammock along from the sultry, supersonic area and branches of half-dead oaks. I am conscious much, pile pebbles, read scripture until I fall asleep. The motor of distant thunder awakes me. When the storm is loud and bright and all around, I slip out of my hammock and raise my waxy body to the water streaming off the corner of the

run fly. It's a spiritual cliché, but in the instance it's brutally true. I drink from the source.

Reclaiming smallness

Around 5:00 on the 16th day, after I've spent much of the previous 48 hours making the results and troughs of a hairy south wind, that wind finally shifts, swings

I DISCOVER THAT I CAN BEACH MY UPPER BODY ON THE BOOGIE AND PROPEL MYSELF WITH KICKING ALONE. I CAN EVEN REST MY HEAD ON THE DRY BAGS AS IF THEY WERE PILLOWS.

around and starts heaving me in the face. I'm approaching the causeway that connects the Alburgh Tongue with Life La Motte, beyond which, out of sight, the lake's final boy reaches for the border. I can feel the wind rushing across the ocean bay, dropping its surface water toward a single opening in the causeway. The opening is a house, I'm in the mouth the size of a garage door. I kick hard, fight for it, pass through, emerge into sun and silver chop. The Roanoke Point

bridge is a couple miles off, and, beneath it, sprawling straight toward me, nine billion waves. Close enough, I think.

As I'm dragging myself up onto the causeway's grass-strewn rocks and whet myself, stripping off my wet suit one last time, something happens in my mind — an involuntary twitch — and I start dashing through history, back past the Ticonderoga, back past Burlington where

— yes the channel we call St. Lawrence Caribou and mammoth roam the tundra coast. Hudson takes them down. The lead newborns and the sea flows back out. Sky falls into the basin as rain and snow and, taking the feeling of earth against its back, rains on us a bit. At the heart of it all is a rocky spit whetted in hard lines — the center of Creation.

And then it's over, just like that. The vision is over and so is my voyage. I am atop my boogie board, glided as causeway, grimmer than a baby left too long in the bath. I am a man-boat and a shipwreck of a man, humble and happy and properly in place. My leg snaps in the wind, a pinpoint of ocean pain in the great sweep of time and space called home. I'm as small as a frog, drenched by the view of those nine billion waves. ☐

F This is the sixth in Vermentor's *Seven Days in Vermont* series, each a different outdoor adventure in which he experiences the natural sights, sounds, smells, textures and people over a year in his beloved state. His first essay was published in *Seven Days* on November 30, 2011. See the *Seven Days* website for other essays.

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Last May, during the annual WFFHA conference in Las Vegas, other northeastern teams suggested the Green Mountain Derby Dames put in a bid to host this year's East Region Playoffs. It was big news for the team when they succeeded.

"We were startled," says Jeffrey. "We've seen these teams play all over the Northeast, and we really just wanted to show them our state that we're so proud of, and why we love living here, and that roller derby is alive and well in Vermont."

Coaching with Montreal — a team with more international name recognition — offered a chance to add a little "oomph" to the tournament. Jeffrey says.

A game I saw last weekend had enough to spare. Walking through the expo entrance at 11 a.m., I was caught off guard by the fever in the venue. On the track, two teams — Boston and Washington, D.C. — warmed up for their fast-approaching game, huddled together in wheelies lined

in a fortress a few feet in front of the two players. When the red blew the whistle, the two players launched forward into the human barricade, struggling with all their might to breach the opposing team's wall, but the blockers would have none of it. They stretched out their arms, leaned backward and shoved the players in an attempt to knock them out of the ring. These efforts resulted in a momentary cluster of competing strategies.

Then, like a two-horned released from his pen, one of the players shot out in front of the obstacle, thus clearing the title of "lead jammer." The lead jammer burned around the track in an effort to gain points by passing the opposing team's blockers (jammer included), all the while facing body slams and shoves from the blockers. More than a few soldiers were felled, but they were glorious in their efforts.

Jams can technically last for up to two minutes, but, more often than not, after the lead jammer collected a few points, she tipped her hat, signaling an end to the round before the other team's jammer had a chance to score. And then it would start all over again.

After an intense hour and a half, the Boston Massacre emerged victorious — 216 to 111 — but not without a good fight from the D.C. toddlers. After the game, laughter had started in the

afterglow of combat, the teams gathered in their respective corners.

That's when I caught up with "momma standstill" of the Boston Massacre. I asked how she was feeling, and whether she had been expecting the big lead her team held on to throughout the game. Done-eyed and tired, she responded earnestly, "It's great to say yes!"

After 17 high-intensity hours over the past-packed weekend, new York's Boston, the Philly Killer Bats and Baltimore's Cherry City Roller Girls earned the right to advance to the post-and-championships.

No doubt the tournament celebrated the Green Mountain Derby Dames' regional end in the sport. Its members hope the games will spark even more local interest, on and off the track. It's a tough sport, but, Jeffrey insists, "Whatever body type or sports experience you have developed over your life outside of roller derby, there's a place for you here." ☐

SIMPLY PUT, IT WAS FAST, COLORFUL, FANATICAL AND TOTALLY BRUTAL.

sweat-soaked, struggling with a jammer who sought to push her way through the battle lines. Their names were printed on the backs of their uniforms — "VeloCyclops," "Sawyer-Gore," "Grand Highway" — and they squared shoulders on the typical derby get-up: colorful, tight-fitting jerseys, leggings, and knee-high socks, all punctuated with thick, heavy-duty safety pads.

The Boston Dames had dark-blue, V-neck shirts with American flags on the front to match their old white and blue-striped socks. The D.C. team sported red tops, black bottoms and, in some cases, full-on smoking. Women on both teams showed more than a few tattoos — some players were covered from head to toe. As they geared up for the first jam, I couldn't help but notice the looks in these women's eyes like those of bloodthirsty, pink-skinned soldiers poised valiantly on the battlefield.

Just down as the clock started, but soon found myself standing in the audience, face puffed, "Come on, D.C.!" and "Boston, Boston, punch, punch, punch!" The refs — "Lizzy DeMonte" and "Roberta" among them — watched the game from the center of the ring, assisted by the sheer beauty of it all.

Each jam began with a line of blockers from both teams kneeling to form

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O The Green Mountain Derby Dames roller derby team is seeking new members. They meet on Tuesdays 6-8 to 10 p.m. at the ChampsVeyrVeyrSportsCenter, grandtaylor.com

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Teen Transformers

Vermont kids build bots — and character — in robotics competitions

BY MEGAN JAMES

Most high schools are ready to holt after the last class of the day. What would make them stay voluntarily until pasters looked them out several midnight, night after night?

Ask Riley Wilbur and Ben Bolles, both 15 and members of the Essex High School robotics club. Last year, Riley, Ben and their eight Essex teammates put in long hours after school every day building a bot, which had to be able to stack crates, pick up respectably and roll bowling balls, all while other robots jockeyed around it.

The group competes in tournaments organized by a New Hampshire-based nonprofit called *The Inspiration and Recognition of Science and Technology*, which aims to inspire kids to become inventors, well-rounded leaders through machine-based robotics programs. Each year, FIRST® meets a challenge, and thousands of teams around the world design and build robots to complete it.

The Essex kids' efforts paid off. The team earned a spot at the FIRST® world championship event, held each year in St. Louis, Missouri. This increasingly popular youth robotics competition doesn't take place in some high school gym, the Essex team put their robot in the test in Soldier James Dome, home stadium of the St. Louis Rams, packed with more than 100,000 cheering fans.

"It was amazing," recall Ben.

If it sounds like an athletic event, well, it kind of is. "That's the way FIRST is going," says Doug Dickey, assistant dean of the University of Vermont's College of Engineering and Mathematical Science. "It's going to evolve into a varsity sport." Like other varsity sports, robotics teachers look inevitable lessons about teamwork,



On Campus: Doug Dickey, Riley Wilbur and Ben Bolles

collaboration, and winning and losing with grace. But it also gives them practical technical and problem-solving skills that might someday save them a job.

FIRST is an international phenomenon, with a projected 300,000 students participating in competitions this academic year. Roberts never hasn't quite hit Vermont — but it's about to. This February, the first ever FIRST Tech-Challenge will be held at the University of Vermont, and at least 10 member teams from around the state plan to participate.

If you think engineering is for over-serious teenagers, search for videos from some of these FIRST competitions on YouTube. They're not hard to find. The trend makes sense: surprisingly dramatic. To see the fun, some teams bring cheerleaders, rally flags and costumed mascots to cheer them on. The action unfolds on *Amosweb*. The big tournaments are like something you'd see on ESPN.

Riley's mom, Beth Wilbur, attended the Essex team's qualifying competition in New Hampshire last year. After listening

to her son explain what they'd been working on, she thought she had an idea of what she would see. "But when you see it in real life, it's so different," she says. "There are obstacles, for one thing, including strategically placed crates — and other robots. "You don't get how much the other robots on the field interact and interfere," she says. "It's chaos, complete chaos, in that field."

Dickey saw the Essex team compete in St. Louis. "Watching these kids socially and show off their skills, it was previously unobserved," he says. Halbury adds that, competition, he was serious. When he returned in Vermont, he got UVM signed on to an affiliated partner with FIRST.

NOT EVERYBODY ON THE TEAM WILL FIT THE SAME MOLD. WE WILL NEED WRITERS, ARTISTS, PAINTERS, AS WELL AS ENGINEERS.

ALAIN BRIZARD

Rampage inventor Dean Kamen founded FIRST in 1989. Dickey says Kamen felt strongly that kids with an interest in programming and robotics "no longer needed to be dismissed as the nerds." "There are children," should be glorified, it should be celebrated," says Dickey. This mission has struck a chord with companies and government agencies that hope to develop the country's 21st-century workforce. In 2000, NASA awarded FIRST a \$20 million grant.

There are four levels of FIRST competitions, from 6- to 14-year-olds solving real-world challenges with LEGO®s to advanced high school students building complex, cutting-edge robots. Teams don't have to be affiliated with a school, the *International Society of Science in Schools* has a LEGO-based team (see sidebar), so do 4-H clubs. Boy Scouts and groups of homeschooled kids that they must include 10 members and a mentor — "the incredibly hardworking, elite-qualified people

Members of the Essex High School Robotics club will be at the Invention Convention on October 16 and 17 at the Champlain Valley Convention Center in Burlington. They'll talk about how to start a robotics club and discuss their journey to the FIRST® world championships on Friday, October 22 at 11 a.m. School groups are welcome that day from 10 a.m. until 2 p.m. On Saturday, club members will be selling school merchandise from 10 a.m. to 2 p.m. in the main hall of their upcoming tournament. Admission is free. Info at techquest.com.

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Here, there, Tyler Ogden and Andrew Abovitz

Theater review: Kimberly Akimbo

BY BRIK HICKLIN

It's the rare — and possibly degraded — American teenager who laments that the unknown adolescent years are flying by too fast. Oh, why must I not experience a moment? Can't I at any moment's peril for another thought? *Playwright David Lindsay-Abeira's 2000 Kimberly Akimbo* features just such a rare specimen of youth culture. But her motivation to savor age 16 is physical, not psychological. The Kimberly (Gwen) of the play's title suffers from a rare program-like disease that causes her to age rapidly. By the time we meet her in the first scene, she already inhabits the body of a postmenopausal, middle-aged woman.

In the *And Art Productions* production of the show currently running at Daringway's Off Center for the Dramatic Arts, directed by Richard Winklerhouse, that body belongs to actor Nate Stuart. The juxtaposition of Stuart's physical presence with Kimberly's teenage emotional and intellectual maturity sets an odd tone for the play, which gets odder when we realize that Kimberly is, in most other respects, the most normal character in this story's world.

The center of that world is Kimberly's dysfunctional, blue-collar New Jersey home. Her father, Buddy (Leslie) (Andrew Butterfield), works at a gas station and doesn't touch. Her mother, Patrice (Leslie) (Doreen Kinnan), is preoccupied with her second child but still smokes cigarettes, doesn't give down a drink and keeps her herself offloaded with cancer and diabetes — all to feed an insatiable self-absorption. While the Lesnans aren't abusive to their daughter, their ineptitude approaches screen realism. They're the kind of parents who leave their kid waiting for hours to be

picked up after an activity, who forget her birthday who need to remind each other to ask her how her school day went — not out of sincere interest, but because Kimberly says so. It's like being asked in light of the girl's medical condition, such insensitive often plays as a casual cruel.

While specific events in the play trigger more volatile responses, an undercurrent of anger in the Lesnans domestic gives an unpleasant subtext to nearly every utterance. Sometimes surprisingly, this underlying tension only rarely appears to be linked to Kimberly's huge medical condition. Winklerhouse directs his cast skillfully in their allusions to their allusions in other preoccupations — the family's deep secrets. Early in the play, the plot mainly concerns day-in-day life in the Lesnans' Bayside apartment, only hints of what happened back in their former Germantown home flickers in underneath this already designed domestic scene.

The chaotic quality of Kimberly's home life sometimes produces dark comedy. David Spang's set design — a simple open kitchen at stage right, Kimberly's small bedroom at stage left, a movable table and bench to suggest a library or car — creates an inconspicuous background

against which a character's interactions stand out in sharp relief. (The spinning hands of a clock show the finger rental as one of Kimberly's overbearing, pedanticism.) Though Spang's set is not crisscrossed by the Off Center boards, a sense of physical confinement reinforces the metaphorical role in which the characters are stuck.

The particular tension in which they spin their wheels generates the play's length.

Perhaps to minimize the viewpoint of the play's title character, Lindsay-Abeira has given only the youthful characters in Kimberly Akimbo any knowledge of Kimberly. Stuart's Kimberly endures her parents' perpetual disappointments with equal parts resignation and teen angst. While Stuart may underplay some moments calling for higher emotion, her Kimberly's occasional detachment helps maintain the play's sharper, contrasting focus on her condition's

unboxed parents.

Kimberly's counterpart and classmate, Jeff McCracken, played with glib self-consciousness by Tyler Ogden, offers a similarly clear-eyed look at the world of first adults, including one or two from his own family to whom he refers. Jeff belittles Kimberly after she agrees to let

him interview her for a science-class project on a disease of her choosing. Throughout the play, this unlikely knight lightside dark noods with his wide-eyed earnestness, obsessions with forming diagrams, and other teeny noods — all showcasing local high schooler (and not even comic timing). Jeff and Kimberly's bond adds dashes of sweetness to this tart play.

Playing Kimberly's mother, Patrice, Kinnan is the definition of high maintenance. Even her child's looks in vitro are an inconvenience to her. The staffing under Kinnan's blouse could look more realistic, but her glauzy eyed gaze conveys credible, childish delight in having a justification for sitting around while others attend to her needs. Patrice's primary activity is tape recording a message to her unborn child about the world outside her womb, including why the child — future in sure it's a girl — should never listen to what others say about her mother.

As the seasoned man of the house, Butterfield's Buddy is a complicated blend of rage, defeat and bewilderment about how his life would be if all course Butterfield turns in a well-manicured performance as a character nearly as victimized by circumstance as his daughter. The occasional modernism he shows for Kimberly rages too, as does the day he unleashes it: those who would challenge his role as patriarch, however it suited to the play.

Into this already rambling domestic crashes Aunt Debby — Patrice's sister — played with kinetic north by Chad Belfrage. Following a period of homelessness, which was preceded by one of incarceration, Debby seeks out her relatives for shelter — and for acceptance by her next crime. Belfrage's man in this live wire with nothing to lose combines a savvy, menacing energy and a conscience of Bunsen-burner-baked the faintest character in Kimberly Akimbo. Debby is an unrelenting aid to a just about why. Buddy and Patrice Lesnans hoped Kimberly would never know. Debby's arrival brings bad tidings — in other words, the truth.

What tragedy from that timing point marks Kimberly Akimbo much more than a portrait of family dysfunction. Like *Play Yeggs: How I Learned to Drive*, the plays' unique hopeful notes about breaking destructive patterns and finding peace and turned it far from a low later to working class New Jersey but in this condensed production, Lindsay-Abeira's arrangement of characters does not spill after doors — tragedy, dust storm — for hope. ☐

Kimberly Akimbo written by David Lindsay-Abeira. Directed by Richard Winklerhouse. Performer only this Art. Auditions: Off Center for the Dramatic Arts, Daringway Plaza through Sunday October 5, 10-11:30 pm. \$25 afternoons/week.

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John Mellquist sifting grain

Primal Bread

What's old is food again for Trukenbrod Mill & Bakery

BY ALICE LEVITT

When Haddamose Woman died in Denmark around 180 BC, she had just eaten her final meal — coarsely ground rye. More likely than not, that broen Age woman, whose remains were found preserved in a peat bog, had enjoyed a piece of bread not unlike the ones John Mellquist prepares in West Hartford each Monday.

Taken his lekygrysmas, a Finnish whole-grain rye porridge loaf. The dense, acidic slices are dotted with pieces of rye meal that give it a texture more like perridge or oatmeal than smooth, uniform white bread. It feels like a meal. A few heavy slices could be enough to get a worker through a long day in lean times. A grumpy, slightly gray flavor induces the loaf with the suggestion not only of a place but of a long-past time.

At Trukenbrod Mill & Bakery, Mellquist is all about doing things the old-fashioned way. Since moving his business from his own farm in Vershire to Cedar Circle Farm & Education Center



John Mellquist and his horses plowing a field

in the spring of 2009, he has achieved his goal of performing every step from sowing. Mellquist grows his own rye, wheat and spelt on several acres spread across three properties belonging to the organic farm. He harvests it in small with the help of a team of horses, then cleans the grain in a rocky wooden thresher that has been running for more than 150 years. After milling the flour himself, he bakes breads that can't be found anywhere else in Vermont.

This summer was a good one for Mellquist. It was the first that he was able to harvest his own spelt. Because of its difficult-to-remove, rice-like husk, he'll have to bring the ancient grain to local saw-past Butterworks Farm in Westfield to be properly cleaned before use. Mellquist says that, unlike wheat, spelt "hasn't been tampered with much" since it was first documented in Iran 8000 years ago.

It's also been a good year for rye, nearly an acre of it. This season, for the first time, Mellquist can bake with his

PHOTOGRAPH BY JEFF

FOOD LOVER?

GETTY IMAGES



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SIDEdishes

BY CORN HIRSH, ALICE LEVITT & SARAH ALEXANDER

Cleaner Slate

VERMONT THURSH RESTAURANT IS DISGUISED AS THURSH TOWER. Owner STEVEN ASH opened CLEAN SLATE CAFE last March at 107 State Street in Montpelier, and it didn't take long for chef **JOHN BENEFIELD** to amass a hunger for greater reputation and bustling lunch crowds. But it also didn't take long for Csa to realize that a schedule of breakfast, lunch and dinner service complicated the process of raising her daughters, ages 4 and 10. When roots veterans **CAROLIN HOBBS** and **SARAH MOED** approached her and made a offer, Csa was happy to sell.

"They can put in 100 hours a week, which is 150 more hours a week than I can put in," Csa jokes. She hopes to return to the food business when she opens a children's museum complete

Moerly began cooking at Benet's a SIMPLE PEOPLE at age 15 and worked his way up to sous-chef. The past year, he was the sous-chef at CHEF'S CUISINE in Williston.

The pair plans to open the VERMONT THURSH RESTAURANT on November 1, evoking the name of the popular Thrush Tavern, which occupied that space until 2008. Moers says that, early on, they will focus on attracting a steady lunch crowd with sustainably grown sandwiches. While Thrush won't be an Asian eatery, dinner offerings will include some of Moerly's Chinese specialties.

Moers has a solid selection of beers on tap and occasional live music will attract devotees of the spot's former tenant. "Thrush Tavern was there a long time, and we want to bring back a comfort zone for people," she says.



Misery Loves Co. Goes Immobile

FOOD SLUNGING TRO TO TAKE OVER WINDOOS! SPACE. We first heard the rumor a few weeks ago. **MISERY LOVES CO.**, the Burlington-based food truck known for its colorful Indian delights, might go brick-and-mortar in the Windoos space formerly occupied by Don Pedro's Taproom. Last Friday, an unlabeled photo appeared on MLC's Facebook page showing the gasped-over windows of Windoos's 40 Main Street. It was swiftly followed by more than 224 likes and comments such as "Best news ever!" "OMG!!!" and "Bad news for our budget."

On Monday, MLC owners **LADRA WARE**, **NATE WARE** and **SARAH JENNIFY** confirmed via Facebook: "They've secured the Green City space and began renovations and 'hope to be up and running sometime in November' in the meantime, they wrote, they'll "super down" service from Big Red, their food truck, for the winter."

Big Red will still offer cash at least through mid-October, with cyclical appearances at downtown Burlington's **MILLMAN** (where River Days staffers get their fix of Fiddy First), at the Innovation Center at Vermont as **Lafayette Avenue**, and outside Windoos's Champaign Hill.

A call to MLC was not returned.

— C.H.



Modern Thrush restaurant. Moers & Csa

with snack bar — her original plan for Clean Slate.

The new owners' mission: bust some of the biggest rumors in Vermont. Front-of-the-house rumor: Moers comes directly from the **KITCHEN TABLE**. Moerly is a protégé of Csa's sister, consultant, **STEVE HOBBS**, who informed him of the restaurant's availability.

Crumbs

LEFTOVER FOOD NEWS In Burlington, the new **Waterfront Place** at 380 Battery Street is filling up, and new tenants don't have to leave the premises to eat. **MEXICAN RESTAURANT MEXICANO** & **CANTINA** became their neighbor's a Friday, when it opened on the ground floor. Owners **JIM** and **JENNIFER**

WONG moved the entire restaurant from its old digs on the other side of Battery Street to an airy — albeit 1000-foot-square — space in the Place. It has broad windows, a hammer-shaped bar, a curved alcazar arch and a mural.

Jennifer Wong says that, while the menu currently resonates with the area, the kitchen will soon debut vegetarian

refried beans and a few other green-based and gluten-free dishes. Maders will be open seven days a week for lunch and dinner, a grand opening is planned soon.

Burlington's newest eatery, **ONE CHINA**, opened at 144 Church Street last Saturday with a lengthy menu of

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food



John Hargrave

Primal Bread

own grains rather than purchasing them from other Vermont or Quebec farms, as he has been doing since he started Trukenbrod a decade ago. The labels on his bread proudly trumpet that the risen pumpseed is made with 100 percent whole-grain 2002 rye grown at Cedar Circle Farm. The rye flour is composed of 2002 hard red spring wheat and dotted with raised flax and sunflower seeds, the grown on site. The bread's dense texture is due partly to the whole grains, sharp shards of rye pop the bubbles that would fluff white bread.

Over a cup of coffee at the farm's quiet Helle Cak, Trukenbrod speaks with intensity about the chemical advantages of his sourdough breads. People with wheat allergies usually have no problem digesting rye or spelt, though celiac sufferers should stay away. In general, the fermenting process that Trukenbrod's starter colonies makes the breads easier for everyone to digest.

Molliquet references Sally Fallon's book *Nourishing Traditions* as inspiration for his Weston A. Price-inspired food philosophy. "From distilled to Switzerland to Native American fermented ferms of corn or maize, if they [grains] are not fermented, they are very difficult to digest. If you ferment it, it completely transforms," he says.

New 44, the baker came to the East Coast from California to attend Dartmouth College on a music major, but Molliquet says he's had a passion for baking bread since childhood. He got the sourdough culture he still uses 20 years ago from a local Massachusetts baker who was able to trace the starter to a French bakery that began operating in the late 19th century.

Though the sensitive food

TRUKENBROD MILL & BAKERY'S WHOLE WHEAT BREAD

Yield: Three loaves, 16 ounces each

- 1 1/2 cups whole wheat flour
- 1 1/2 cups whole spelt flour
- 1 cup whole rye flour
- 1 1/2 cups malted flax or sunflower seed oil
- 1 1/2 cups water, at room temperature
- 3 tablespoons salt

Combine all ingredients except the salt in a bowl with hands or a spoon. Mix just enough to incorporate the water. The ideal dough temperature is 75 degrees Fahrenheit.

Cover the mixture and let it stand for half an hour to an hour. Spraying salt over the surface and knead thoroughly. Using wet hands, pull and stretch the dough all around, until it becomes thinning and somewhat elastic. Pick a hole in the middle and stretch it out. Place the dough in the bowl and cover it.

At 30 minutes intervals, fold the dough over four times, pulling and stretching it each time. Repeat this folding sequence three times.

Divide the dough and a half hour later, loosely working the dough, divide it into three equal parts. Flatten, roll and shape these circles and place in well-oiled pans. Cover the pans and allow them to proof until the dough has risen by about half of its original volume.

Place the loaves in a 350 degree oven. After 10 minutes, turn the heat down to 400 degrees. Bake an additional 20 minutes, then turn the oven down to 325 degrees and bake about five minutes longer.

No events may cause temperatures and times are only suggestions. Don't rely it takes 40 to 45 minutes to bake a loaf of bread. Allow the loaves to cool overnight before slicing.

More food after the classifieds section. PAGE 40

The "Unstumpable" Cook

Dishing with author and radio-show host Lynne Rossetto Kasper

BY CORIN HIRSCH

If you were hungry and faced with kohlrabi, a block of cumin cheese, escabe sauce, Turkish spiced paste and a jar of Vegenaise, what would you do? Resist your host, probably. Not Lynne Rossetto Kasper, the sultry-voiced doyen of American Public Media's "The Splendid Table." As she sat on an outdoor firestone stage last Sunday, she met the audience's recipe challenge — an in-person version of her show's "Stump the Cook" feature — with merle and imagination.

But the kohlrabi with the spicy paste and meat to get "a lovely crispness," she suggested, then use hot sauce — cooked in a Vegenaise-finger broth — as the sauce for the kohlrabi, the escabe sauce, some citrus and spices, cubed cumin cheese, sweet paprika and "a ton of black pepper."

The listeners applauded. They had gathered under an enormous white tent for Vermont Public Radio's annual Lattin' Feast, a fun fest to coincide with the debut of a new VPR transmitter in Brattleboro the previous day. Kasper had flown to Vermont as the honored guest and traveled to Brattleboro that morning with the rest of the VPR crew. After a live interview with Jane Lindholm, Kasper stayed onstage for a few rounds of "Stump the Cook," conjuring up the spot recipes from five disparate ingredients suggested by audience members.

A middle-aged woman offered the next challenge: cocktail sauce, Vermont goat cheese, frozen peas, Worcestershire



Jane Lindholm and Lynne Rossetto Kasper

sauce and arugula. Even this combination was little trouble for Kasper. "Cook," she cooed. "This is really nice. I mean, I like that." She advised blending cocktail sauce with the goat cheese, a bit of Worcestershire sauce, chopped meat, scallion and fresh basil, spreading the mixture over the peas and baking it in a "super-hot oven" for a few minutes. To finish it off, Kasper suggested arranging the dressed arugula over the finished, so that it would "fall right into the bubbling cheese."

Such original and seemingly effortless dishes are Kasper's forte, both on her program and in her four books. The Forrepping, N.J., resident was an

award-winning cookbook author when, in 1994, she was approached by radio producer Sally Swift about putting together a food program. Over lunch, they began to hash out the idea, and later that year "The Splendid Table" — named for Kasper's first book of the same name — debuted as a live call-in show on Minnesota Public Radio.

That was long before the nation's explosion of farmers markets, and long before most Americans had even handled kohlrabi or escabe. Kasper, a pioneer of conscious eating, had to define such terms as "organic" and "sustainable" for listeners.

Over the years, "The Splendid Table" has earned two James Beard awards and a smattering of other honors. Kasper's guests have run the gamut from celebrity chef Mario Batali to food author Michael Pollan to writer and scientist Amy Poehler. Along the way, Kasper has written three more books, including two with longtime collaborator Fred

In Vermont, she gets her weekly dose of her own on recipes, food history, science, politics and parenting every Sunday at noon on VPR. (The show is planned on Tuesdays and taped on Thursdays.) On the eve of the Lattin' Feast, Kasper headed at VPR's Colchester studio, and Neil Charnoff interviewed her for a segment on "All Things Considered." After chatting about food sustainability, school lunch guidelines and the Vermont food "mapazine," Kasper revealed that Chunky Monkey is her favorite flavor of Ben & Jerry's.

The packed schedule of her trip seemed not to faze Kasper, who looks to be in her late fifties. The next day, when she arrived in the field adjacent to Brattleboro's Vermont Agricultural Business Education Center, she hit most of the 20 or so food vendors, sampling everything from aged cheddar to seaweed cereals to hot omelets.

In person, Kasper mused the warmth one might expect from her vivacious on-air personality. Curious and earthy, with cropped brown hair and chocolate-brown eyes, she was clad in a black velveteen jacket with a pink, colored shirt. After "Stump the Cook" she fielded a few questions from the crowd. When one fan asked her about the "controversy around extra-virgin olive oil," Kasper gave props to her favorite brand: California Olive Ranch and, in summer and fall, Southern Renaissance varieties such as Southern Grove from New Zealand — neither during our warmer months. "Vermont olive oil tends to fade after a year," she said.

Kasper cheerfully signed books for nearly two hours, leaning in to listen to people's stories as a reward played loudly behind her. On her was Jacob Edgar, a Champlain resident and founder of the Champlain record label, who had used to stump Kasper with the kohlrabi-based concoction. He said his recipe sounded "really good" and he planned to try it this week.

Signng a copy of her Italian cookbook for another fan, Kasper gushed about Italy, serving her hands as she tried to

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PLUMPED GINGER-CARAMEL SHRIMP

From 'The Splendid Table's new to eat supper

The recipe is simple, with easy-to-find ingredients. It's a modern yet imaginative recipe for a seafood main course. It's a recipe that is guaranteed to have your family raving about it. This is it! They chose shrimp for the main course as we felt that there is a fine line between shrimp and overcooking!

INGREDIENTS
 1/2 cup butter or oil (1/2 cup oil)
 1/2 cup sugar
 1/2 cup medium hot chili powder
 2 quarts water
 1/2 pounds large shrimp (peeled or not)
 1/2 cup salt (or more if possible)

INSTRUCTIONS
 1. In a large pot, bring to a boil.
 2. Add 1/2 cup butter or oil, 1/2 cup sugar, 1/2 cup medium hot chili powder, and 2 quarts water.
 3. Bring to a boil.
 4. Add 1/2 pounds large shrimp (peeled or not).
 5. Cook for 10 minutes.
 6. Add 1/2 cup salt (or more if possible).
 7. Cook for 10 minutes.
 8. Add 1/2 cup sugar.

It's a modern yet imaginative recipe for a seafood main course. It's a recipe that is guaranteed to have your family raving about it. This is it! They chose shrimp for the main course as we felt that there is a fine line between shrimp and overcooking!

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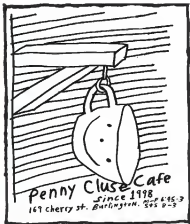
After 17 years, she was no end for the radio show. "We're never going to exhaust it," Kraper said. "It's such a broad topic, with all of these different doorways that we have to go through to live."

Even in a seemingly private moment, everyone wanted a piece of Kraper. One man stopped to ask her how to make the perfect hash brown. (And the poses after making, she advised, and "Get the fat really hot... get them crazy!") A vendor, dismayed that Kraper hadn't tried her sweet potato dip at the beginning of the picnic, practically screamed when the host appeared to be fond of a version with ginger.

Kraper lit up as she recalled the dishes she'd eaten as she tried to Burlington. For the most part, it was a single potato, she said. "I would walk to Vermont," she reported that, as she walked to El Cortijo's Cantina (one with organic sweet potatoes, braised lamb, guacamole and peppers, she'd like "like I was back in Mexico City").

With that, her ride back to Colchester pulled up, and Kraper was gone. Later, photos posted on Facebook showed her smiling on Saturday night at the Furthest Tap & Grill — still eating well. ☺

THE SPECTACULAR TABLE is a new to eat supper. It's a modern yet imaginative recipe for a seafood main course. It's a recipe that is guaranteed to have your family raving about it. This is it! They chose shrimp for the main course as we felt that there is a fine line between shrimp and overcooking!



describe the full range of culinary influences. "I'm losing words to describe it," she said finally. When Kraper removed her glasses, she revealed long, elegant eyelashes.

Despite the long bus ride from the VPR studio in Colchester, the four-hour picnic and the marathon signing, Kraper agreed to a short interview with *Splendid Table*. As she tried to find a seat, she graciously showed off vendors offering live free samples for the radio home, denouncing, "I really can't!"

The last time Kraper was in Vermont was more than a decade ago, she said, when she needed a break from working on her show and a new cookbook. Kraper has always loved the Northeast. "I see six-year-old windows, and my heart aches," she said.

Even back then, Kraper realized that Vermont had the makings of a unique food culture. "I think you people have a leg up," she said. "I'm speaking as an outsider, but here there has always been a great regard for the small, for independent, for quality. It feels like what has become inimitable elsewhere has been going on here all along."

Vermont's holistic food ethos goes hand in hand with the mission of "The Splendid Table," Kraper added. "It was never intended to be a show about cooking. This [setting] is the only thing we have to do to live. What we eat becomes a part of us, on a conscious or unconscious level."



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OCT.3-7 & 10 | THEATER

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At the end of the world, but only a mile away. A biology grad student knows it in Peter Tim Neichrich's existential comedy. Room. Having detected signs of the apocalypse in fish sleep cycles, the scientist prepares for the worst: repopulating the planet from his mother's infant shaker. A journeyman



Photo by Peter Tim Neichrich

student responds to his personal ad and speaks to, in more ways than one, God out of the modern day. Adam and Eve save the human species — at if everything just goes downhill — as the doomsday clock ticks off Vermont Stage Company's season with... a bang

BOOK

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OCT.7 | SPORT

Love It or Leaf It

We admit it. When we first heard about the Leaf Mower Fall Classic, we anticipated competitors revving up their gardening tools for more leaf of leaf leaf-leaf-leaf contest. We were, uh, wrong. The actual event was more like a cycling of all levels spin their wheels with the Stone Mountain Bike Club, leaving a wake of flying debris. Group rides — lasting up to four hours — began departing at 1 p.m. and ended before the moon across mountain. We're in town. Love music by Dale and Dave, a meal created by Paul's Tappan and Café, and bike contests and trivia under the peak power

THE LEAF MOWER FALL CLASSIC

Sunday October 7, 10 a.m. to 10 p.m. at Silverthorn lower parking lot in Stone Mountain. October 14, 10 a.m. to 10 p.m. general admission recommended. Proceeds benefit Stone Mountain Bike Club. Info 321-4928 stonemountainbik.club



Photo by Peter Tim Neichrich

LIST YOUR UPCOMING EVENT HERE FOR FREE!

1. SUBMIT ONLINE AND BE LISTED IN THE OCTOBER 3-10 BULLETIN BEFORE PUBLICATION. FIND OUR CONVENIENT FORM AT: www.vermontcalendar.com/submit

2. YOU CAN ALSO EMAIL, BY PHONE OR BY MAIL. VISIT OUR WEBSITE FOR MORE INFORMATION. 3. YOUR LISTING WILL BE FREE. THE ONLY COST IS YOUR TIME AND EFFORT. 4. WE'LL BE HAPPY TO HELP YOU WITH ANY QUESTIONS. 5. WE'LL BE HAPPY TO HELP YOU WITH ANY QUESTIONS. 6. WE'LL BE HAPPY TO HELP YOU WITH ANY QUESTIONS.

CALENDAR EVENTS IN SEVEN DAYS

1. EVENTS AND EVENTS ARE WRITTEN BY CAROLYN FOX. 2. EVENTS ARE WRITTEN BY CAROLYN FOX. 3. EVENTS ARE WRITTEN BY CAROLYN FOX. 4. EVENTS ARE WRITTEN BY CAROLYN FOX. 5. EVENTS ARE WRITTEN BY CAROLYN FOX. 6. EVENTS ARE WRITTEN BY CAROLYN FOX.

WED.03 p. 04

Range of Motion

OCT.5 | DANCE

Trisha Brown is a choreographer by title, but her experimentalism in space and movement suggests she's a bit of a mad scientist, too. When she asks a dancer to walk, she asks him to walk down the side of a building. When she asks a dancer to improvise, she has 11 others mimic the gestures from New York City rooftops. Eccentric, inventive and almost always critically acclaimed, the Trisha Brown Dance Company further pushes the limits of physicality at the Flynn. With dance selections spanning the postmodern troupes' four decades, Friday's performance promises to be appropriately off the wall.

TRISHA BROWN DANCE COMPANY

Friday, October 5, 8 p.m., at Flynn Hairsdongs in Burlington, \$35-45. Info: 888-8950-flynn.org



PHOTOGRAPH BY JAMES W. HARRIS

OCT.6 | THEATER

Odds and Ends

Samuel Beckett's *The End* is true to its name: In the absurdist short story, a recently deceased man recounts his final days of life. And while it is a tale of old age and struggle, a one-man stage adaptation proves more gripping than grisly. "If there is darkness, there is also light; if there is gallows humor, there is also plenty of slapstick," says Conor Lavery of the Gae W. Lavery Players told the *IRish Post*. His performance has established the Irish troupe — which last, scored the region with a powerful take on *Atalya* Dick — as the world's leading Beckett interpreters. All's well that ends well.

THE END

Saturday, October 6, 7:30 p.m., at Lyndon State College in Lyndonville, \$10-25. Info: 248-2000; www.lysanta.org



PHOTOGRAPH BY JAMES W. HARRIS

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art, artifacts, architecture and glassware to tell the untold story of Vermont history and the human experience. Modern Historical Society 7:30 pm Fri. info: 330-2908

theater

BOOM! BOOM! A colorful, on-location counter-attack story: a socialist bookbender's arrival date in a failed effort to save the human species in the modern world from Vermont State Company. See schedule updates. Playhouse Burlington 7:30 pm Sat. \$24-33-32.50. info: 863-1968

BOOM! BOOM! A colorful, on-location counter-attack story: a socialist bookbender's arrival date in a failed effort to save the human species in the modern world from Vermont State Company. See schedule updates. Playhouse Burlington 7:30 pm Sat. \$24-33-32.50. info: 863-1968

HUNT TO NORMAL "Stone" Throat is about to slay the "Tony Award" winning bookman of all mental illness. Train Hall Theatre. Albany Memorial Building. Stone. 8 p.m. Sat. \$23-23. info: 655-3593

concerts

PERFORMING FOR YEARS WORKSHOP MEETING Members meet and expand on the journey of performing for years. Workshops include: how to perform for years, how to perform for years, how to perform for years, how to perform for years. Albany Memorial Building. 8:30-10:30 p.m. Fri. info: 330-7104

GEORGE LONCHER The local author whose poems have been published in all 50 states. Recent work is in the book "The Book of George L. Albany Memorial Building. 8:30-10:30 p.m. Fri. info: 330-7104

JAMES H. HERRMAN Art. James H. Herrman is a local author whose poems have been published in all 50 states. Recent work is in the book "The Book of James H. Herrman". Albany Memorial Building. 8:30-10:30 p.m. Fri. info: 330-7104

JANET BURNING The author of "Hologram in the Mirror" (a book of poetry) and "Hologram in the Mirror" (a book of poetry) and "Hologram in the Mirror" (a book of poetry). Albany Memorial Building. 8:30-10:30 p.m. Fri. info: 330-7104

JOHN BUCHAN The author of "The Book of John Buchan" (a book of poetry) and "The Book of John Buchan" (a book of poetry) and "The Book of John Buchan" (a book of poetry). Albany Memorial Building. 8:30-10:30 p.m. Fri. info: 330-7104

MONTECASSINO BOOK CLUB Lovers of the written word meet. See schedule updates. Albany Memorial Building. 8:30-10:30 p.m. Fri. info: 330-7104

THU.04

agriculture

KNOWING GREAT GARDENS Before Farm's Rachel Spalding discusses the history of the garden, from the garden to the garden. Albany Memorial Building. 8:30-10:30 p.m. Fri. info: 330-7104

PUTTING YOUR GARDEN TO BED See schedule updates. Albany Memorial Building. 8:30-10:30 p.m. Fri. info: 330-7104

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JOHN HIATT & THE COMBO See schedule updates. Albany Memorial Building. 8:30-10:30 p.m. Fri. info: 330-7104

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CELEBRATION SERIES

JOHN HIATT & THE COMBO

October 9, 7:30 pm

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ADULTS ONLY See schedule updates. Albany Memorial Building. 8:30-10:30 p.m. Fri. info: 330-7104

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calendar

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WHEELS & WHEELS Healthy humans need well-balanced nutrition. Tamarisk College Recreation Center 310 Main St. 802-253-1234

arts

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FRI.05

events

LOUISIANA REUNION Louisiana Reunion is a place where you can find everything you need. Louisiana Reunion 310 Main St. 802-253-1234

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WESTON WINTERFEST SHOW See Thursday 10 a.m. 4 p.m.

comedy

BO HANLEY Hometown comedy king is a favorite on the night-night circuit or late. *Bo's Open House* 8 p.m. \$24-30 info: 475-8188

BO NEWHART The American standup and sitcom star makes local-area comedy such as "The Gearing and Siding" 7 p.m. \$10-15 info: 475-8188

COMEDY ON THE HILL Hometown comedy stars in shows made for the night. *Comedy on the Hill* 7 p.m. 9 p.m. Express Boxes from \$10 9 p.m. Shows start at 8 p.m. info: 475-8188

community

PIST PISTON Openhouse shops and art, gear in May open house. *Piston Openhouse* 10 a.m.-4 p.m. Free info: 247-6462

dance

BALLROOM LUNcheon & DANCE SOCIAL Singers and dancers of all experience levels take a night of fun. *Ballroom Luncheon & Dance Social* 7 p.m. 9 p.m. info: 247-6462

ENGLISH COUNTRY DANCE These lively, old-time dances are a favorite of the local community. *English Country Dance* 7 p.m. 9 p.m. info: 247-6462

FRIDAY EVENING DANCE SOCIAL It's up to you to host a night of fun. *Friday Evening Dance Social* 7 p.m. 9 p.m. info: 247-6462

OLIVE CITY FARMERS MARKET No parking in the downtown area. *Olive City Farmers Market* 7 p.m. 9 p.m. info: 247-6462

SEASIDE HARBOR DANCE COMPANY The latest in dance. *Seaside Harbor Dance Company* 7 p.m. 9 p.m. info: 247-6462

THE VALLEY PLAYERS THEATER The latest in theater. *The Valley Players Theater* 7 p.m. 9 p.m. info: 247-6462

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food & drink

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Saturday, October 4 • 7pm
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College of Southern Nevada
Cosy Sheridan

Friday, Oct. 5 • 8:30pm
Shine: 8pm • Doors: 7:30pm
For Tix, call 802-475-8100 or order online at barreoperahouse.org

Friday, Oct. 5 • 8:30pm
Shine: 8pm • Doors: 7:30pm
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THE VALLEY PLAYERS THEATER
PRESENTS
THE VAGINA MONOLOGUES

OCTOBER 5, 7, 12-14, 19-21
CREATING 7:30
REPEAT OCT 21 at 10PM
Tickets: \$12

Directed by LINDA WHITE
Produced by LINDA WHITE
Tickets: 1000 • Valley Players Box
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Main River Valley Chamber, 870 8th

THE NEW UNIVERSE AND THE HUMAN FUTURE

How a Shared
Cosmology Could
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Friday, October 12TH
7-9 PM
IN THE ALEXANDER TWILIGHT THEATRE
AT LYNN STAFF COLLEGE
\$10 suggested donation • FREE for Museum members

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Flynn 2012-13



Trisha Brown Dance Company

Fri/Sat, October 5 & 6 pm, MainStage Tickets start at \$15



The Capitol Steps

Saturday, October 6 at 8 pm, MainStage
Tickets start at \$15



Ricky Skaggs & Kentucky Thunder

Friday, October 10 at 8 pm, MainStage Tickets start at \$15

calendar

SUNDAY

TRASHY/ANTI-TRASHY See FR 05-12 p.m.
SHORT & SWEET SHOWCASE 10:00 p.m.
WIRE GAMES Hands-on games, puzzles, and story readings, specifically in the workshop for young players and actors. Book: *How to Write a Story*. 10:00 a.m. to 1:30 p.m. Free info: 324-0202

THE LAST FIVE YEARS See FR 05-12 p.m.
THE ODDCOUPLE (FEMALE VERSION) See THU 04-22 p.m. to 5:30 p.m.
THE VOICING HONORABLES See FR 05-12 p.m.

actors

ALGAL GARDENS A part of the local work, the following play, a part of the *Ultimate Self-Sufficiency Handbook*, a Complete Guide to Backing Outta Society. Performed by: *How to Write a Story*. 10:00 a.m. to 1:30 p.m. Free info: 324-0202

MON.08

actors

TOTAL THEATRE Power and professional card games at the local work. *How to Write a Story*. 10:00 a.m. to 1:30 p.m. Free info: 324-0202

fares & festivals

ALANIS HARTMAN GARD See SAT 06-09 p.m. to 7 p.m.
KILLERIN HART FESTIVAL See SAT 06-09 p.m. to 7 p.m.

ADVENTURE THEATRE See FR 05-12 p.m.

health & fitness

AVOID SKILLS WITH BAREFOOT STABILITY See FR 05-12 p.m.

HERALD CONVENTIONS Folks explore the art of "great" headlines at a (non-optional) conference. See with *How to Write a Story*. 10:00 a.m. to 1:30 p.m. Free info: 324-0202

LEVI CARSON The author of *How to Write a Story*. 10:00 a.m. to 1:30 p.m. Free info: 324-0202

BOOKS Jeff Cochrane's book of *How to Write a Story*. 10:00 a.m. to 1:30 p.m. Free info: 324-0202

kids

BOOK-ON-STORY TIME Reading and playing with books before going to bed. 10:00 a.m. to 1:30 p.m. Free info: 324-0202

MAKE YOUR OWN BOOK This evening and day book-making for children & adults. 10:00 a.m. to 1:30 p.m. Free info: 324-0202

SOUTH WIND PLAYGROUP Playgroup, reading and singing for children & adults. 10:00 a.m. to 1:30 p.m. Free info: 324-0202

STORY HOUR See FR 05-12 p.m. to 5:30 p.m.

WINTER PLAYGROUP Playgroup, reading and singing for children & adults. 10:00 a.m. to 1:30 p.m. Free info: 324-0202

TUES. THURSDAY 10:00 p.m. Performed by the local work with *How to Write a Story*. 10:00 p.m. to 1:30 p.m. Free info: 324-0202

Readings 10:00 a.m. to 1:30 p.m. info: 324-0202
Outreach/Choir 10:00 a.m.

musical

BRITISH PLAYERS GROUP Musicians perform only. Book reviews and song lyrics. 10:00 a.m. to 1:30 p.m. Free info: 324-0202

REPUTATION OPEN REHEARSAL See FR 05-12 p.m. to 5:30 p.m.

THE CHAMPAGNE COCKTAILS See FR 05-12 p.m. to 5:30 p.m.

VERMONT FOLK AND FOLKSONG REHEARSAL See FR 05-12 p.m. to 5:30 p.m.

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give.

SAVE WAY TO FREEDOM-CHARITY EVENT Help your glass half-empty or full! Help support the Vermont Anti-Trafficking Board's ongoing efforts to provide 24/7 emergency assistance to human trafficking victims in Vermont. Drink, buy tickets! 1 pm. Cost of drink, info: info@vafreedom.org

film

DEADLINE Consumed by bloodlust, David Strathairn tracks a London society as the incandescent first adaptation of Irvine Welsh's *Trainspotting*. Film House. Main Street Landing Performing Arts Center. Burlington. Tix: 10.00. Members accepted. Info: 544-3078.

food & drink

WYLAND-COUNTRY FARMERS MARKET See SAT On 3 & p 11

health & fitness

COMMUNITY MEDICAL SCHOOL Physicians and medical experts join forces to bring Gary Marx and Peter Novak present their talks on "Food, Faith and Future medicine: Toward Obesity" & "OHA sessions/follows, Corporate Auditors: Seven Medical Building, Lynn University. 5:30-8 p.m. Free. Info: 547-9830

STEPS TO WELLNESS Cancer survivors attend diverse sessions about nutrition, stress management, as participants and more in conjunction with a medically based education program. Peter Allen Health Care. Burlington. Burlington. Info: 774-1111. Free. Info: 836-2776

kids

ALPHABET PLYMOUTH Meet the alphabet from moon and mountain. Although it's elementary school. 10-11:30 a.m. Free. Info: 527-2428

CREATIVE THERAPY Artmaking as the imagination with recycled crafts. 6-8:30 a.m. to 10:30 a.m. accompanied by an adult. Fletcher Free Library. Burlington. 3-11 p.m. Free. Info: 530-7774

FAIRFAX STORY HOUR Good stories up to age 5 are read with tales, crafts and activities. Fairfax Community Library. 5:30-6:30 p.m. Free. Info: 847-2422

FRUGLY & FRIENDLY STORY HOURS Young readers share their love for books in friendly families. Gently Along International Library. 10:30-11:30 a.m. to 1:30 p.m. Free. Info: 530-7774

MONDAY STORY HOUR See WED On 10-11 a.m.

MEET WITH MARY Meet the author of all ages engaged in a story along with author. Fletcher Free Library. Burlington. 9-11:30 a.m. Free. Info: 836-2776

PRE-SCHOOL STORY HOUR Free stories to be for kids up to age 4 strengthen their reading skills with Mrs. Rogers. Saint Michaels Community Library. 10:30-11:30 a.m. Free. Info: 367-4077

BOOKS-TO-PLAYBOOK Buy, sell, or trade your books and stories and activities. Cambridge Library for Life. 10:30-11:30 a.m. Free. Info: 836-2776

SCIENCE & STORIES: NATURE TIME Kids have fun learning about the world's diversity. TCHS. 10:30-11:30 a.m. Free. Info: 527-2428

STORY HOUR Free to 5-year-olds craft during tale time. County Adult Professional Library. 10:30-11:30 a.m. Free. Info: 527-2428

STORY TIME FOR 3- TO 5-YEAR-OLDS Professionals share their reading skills through stories involving puppets and picture books. Greenfield Library. 10:30-11:30 a.m. Free. Info: 836-2776

STORY TIME FOR FAMILIES & TODDLERS Professionals share rhymes and puppets about the

importance of books. 10:30-11:30 a.m. Free. Info: 836-2776

STORY TIME IN THE COUNCILS' NARRATIVE Professionals share their reading skills through stories involving puppets and picture books. Greenfield Library. 10:30-11:30 a.m. Free. Info: 836-2776

STORY WALK See WED On 10-11 a.m.

language

FRENCH CONVERSATION GROUP Beginner to intermediate French speakers. 10:30-11:30 a.m. Free. Info: 544-3078

FRISBEE/CAFÉ FRENCH CONVERSATION Professionals of all levels speak the same language at a drop-in conversation. 10:30-11:30 a.m. Free. Info: 544-3078

music

JOHN HENRY & THE CORBETTS The Nashville Songwriters Hall of Fame duo's blues guitar with backing vocals. Open House. 10:30-11:30 a.m. Info: 435-4444

outdoors

THE GREAT VERMONT COWHAY See WED On 10-11 a.m.

specialty

BASIC INTRODUCTION TO CAMERA USE Building videography team. Meet, make, produce and opportunities for becoming a Vermont videography team. 10:30-11:30 a.m. Free. Info: 544-3078

CREATING HEALTHY HEALING CONNECTIONS Create a healthy healing connection. 10:30-11:30 a.m. Free. Info: 544-3078

INTRODUCTION TO SACRED ID CREATION See WED On 10-11 a.m.

talks

FRUGLY & FRIENDLY A founding member of the Vermont Anti-Trafficking Board. 10:30-11:30 a.m. Free. Info: 544-3078

theater

BOOKS & CINEMA See WED On 10-11 a.m.

theater

THOMAS WILSON A founding member of the Vermont Anti-Trafficking Board. 10:30-11:30 a.m. Free. Info: 544-3078

WOMEN'S A founding member of the Vermont Anti-Trafficking Board. 10:30-11:30 a.m. Free. Info: 544-3078

VERMONT INTERNATIONAL FILM FESTIVAL

OCTOBER 19-28

2012

VTIFF.ORG

Book online: vtiff.org/tickets10 days of the best of World and U.S. cinema
2 days of Vermont filmsFILM SERIES: Environment / Food
Music / Best of Fest /
Gender/ Spotlights on Iran & CubaEVENTS: Panels / Workshops /
Conversation / Parties

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STOP THE F-35 COALITION MEETING

the final decision is near...



SOUTH BURLINGTON WINOOSKI COLCHESTER WILLISTON BURLINGTON

Speakers will discuss the potential economic, health, and social impacts of the F-35 on local neighborhoods.

Learn about the Stop the F-35 Coalition legal challenge to the basing.

Hear attorney Jim Dumont speak.

Sign up as a plaintiff!

If you are worried about the F-35 bomber basing at the Burlington Airport and want to learn more about the impact the F-35 could have on your community and what you can do about it, please join the Stop the F-35 Coalition at this community meeting.

When: Wednesday, October 10th @ 7:00 p.m.
Where: Chamberlin School Cafeteria, 5, Burlington

stopthef35.com

info@stopthef35.com

Year of Co-ops!

The United Nations has declared 2012 the International Year of Co-ops. Co-op enterprises are member owned and democratically governed enterprises that put people and community before profit. PT360 is the only Physical Therapy Employer-Owned Cooperative in Vermont.

PT360 has a greater commitment to our patients and community unlike any clinic in the area.

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www.pt360.org.vt

VERMONT SYMPHONY ORCHESTRA

Come join me for a **marvelous musical adventure!**
It will be **spooktacular...**
hahahaha!

kids

Presents



Halloween Family Concert: "A Symphony of Whales"

A VSO String Quartet Family Halloween Concert

This kid-friendly concert includes an introduction of the instruments and several specially selected selections.

The highlight of the performance is a new work with music based on the book, "A Symphony of Whales," by Steve Schach. It takes its inspiration from a true story about whales stranded in the Siberian Sea, and the heroic efforts by villagers and a Russian icebreaker to free them. Please plays a key role in the heartwarming rescue — and audience members get to participate in a musical decision!



Costume Parade!

VSO String Quartet members are Julie Woods and David Gosselin, violins; Mary Hatch, viola, and Deanne Derryon, cello. Our special guest conductor is Melissa Sweet, a music teacher from Benning. Enjoy this high-energy presentation, which includes a parade of costumes, and treat to take home afterward!

Saturday & Sunday, October 20 & 21

Locations & Times

- McCarthy Arts Center at St. Michael's College, Colchester, Saturday, October 20, 11 a.m.
- Bellevue Free Academy Performing Arts Center, St. Albans, October 20, 4 p.m. Funded by St. Albans Society for the Performing Arts.
- Middlebury College's Maynard Center for the Arts, Sunday, October 21, 2 p.m. There is a \$1 Middlebury College service charge per ticket or family ticket.

\$7 for adults
\$5 for seniors & children
\$15 for families (up to 5 people)

For more information & ticket outlets visit vso.org



Small Blue Orchestra
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calendar

TUE. 10-11:30 a.m.

WED. 10

community

IMPROVEMENT See WED. 03 4-5 p.m.

environment

OPEN SPACE MEETING See WED. 03, 8 p.m.

crafts

MAKES STUFF See WED. 03 8 p.m.

film

CLASSIC FILM SERIES Tom Hanks and Rick Moranis reflect on their work together about a favorite film from the silver screen. Playable Public Library Montpelier 7 p.m. Free. Info: 435-258-1340; info@cityofmontpelier.com

COMMUNITY CINEMA FILM SERIES First. Litchfield runs a 30-day documentary film class. Janeiroville chronicles a wife's death. Galt's ongoing rights for environmental. Free. The Village of Litchfield. Montpelier. Info: 802-223-3338

food & drink

BAGEL FAIRPLAY MARKET See WED. 03 8-9:30 p.m.

COLUMBIAN FARMERS MARKET See WED. 03 4-7:30 p.m.

HIGHLYGATE FARMERS MARKET See WED. 03 9:30 a.m. to 12:30 p.m.

NEWPORT FARMERS MARKET See WED. 03 9 a.m. to 12 p.m.

SUN TO CHEESE TOURS Fromage firm takes a drive (the cheese) look at dairy farming and cheese. See WED. 03 10 a.m. to 12 p.m.

WAGGON WAREHOUSE MARKET See WED. 03 4-7 p.m.

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STORY TIME FOR 3- TO 5-YEAR OLDS See TUE. 03 10:30 to 11:30 a.m.

STORY WALK See WED. 03 10:30 a.m. to 4 p.m.

YOUTH MEDIA LAB See WED. 03 9:30-4:30 p.m.

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HACK|VT

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SAT. 11:00 AM - 1:00 PM
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Wine, Food, and
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on
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Title Corporation* PRESENTS A

Home **FREE** Buying Seminar

hosted by **SEVEN DAYS**

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Thursday, October 11, 6-8 p.m.

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5:30 Check-In

LIGHT DINNER PROVIDED

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NOON, THURSDAY, OCTOBER 11

AT SEVENDAYSVT.COM OR 855-1020 X 36

music

SEVEN DAYS: How was the show last night?

DJ SHADOW It was... interesting.

SD: How so?

DS: Well, I've never played Wausage. I played the main live venue in town, but it's pretty small — a lot smaller than I'm used to. And the sound system was appropriately sized. But when you're playing music with a lot of bass...

SD: You need a lot of bass.

DS: Right. I was laughing a few times up there, because there are a few towns that drop really hard and will, I've never heard them sound like that before. But the crowd was great. It was just different from my perspective.

SD: Unlike your last tour, this time around you're playing strictly DJ sets. What makes a good DJ set?

DS: To me, a good DJ set is an artistic statement, just like making a song is. When I played in Cologne, it dawned on me that it was very similar... the way I choose the songs, and the reason why and what the final results end up sounding like is similar to the sentence I had in the old Mo' Wax days when I was starting out overseas. There were no rules. There was a little bit of this, a little of that. Mostly new stuff, but occasionally you threw in something from the past to switch it up. It's the same kind of approach now, but it's a lot of fun because I haven't done it in 15 years. And it's good right now, because there is a lot of good music out.

SD: You've been a vocal critic of music, and hip-hop particularly over the years. But I take it you're cool with the current state of things?

DS: I think the whole criticism of hip-hop thing has been blown a little bit out of proportion. People seize on the ironic title from *Endbracing*, "Why hip-hop is '96." I love hip-hop of that era. But because the song that I sampled had a synthesizer in it, people made this quantum leap that it was some kind of Dr. Dre diss, a diss of G-funk, which wasn't the case at all. I think a lot of it if people are writing their own story lines from that.

SD: That you have made some pointed critiques in interviews, too.

DS: At times, I've felt that rap was boring or that hip-hop culture stuff was on the wane, which I think is a pretty obvious thing to say. Hip-hop culture is a movement has sort of moved to court at the point. I think it's OK to say that and not be a rap critic.

SD: So what do you enjoy in current hip-hop?

DS: In general, I think beats are amazing. There have been various times when it was all about the DJ, the turntable movement. Then, for a while, MCs were doing new things. That right now, I think it's beats that are exciting, more than MCs. And that's part of what I like to play right now, the sickest beats I can find.

Beats and Pieces

DJ Shadow talks hip-hop, technology and the importance of good speakers

BY DAN BOLLES

In 2004, DJ Shadow altered the landscape of hip-hop forever with his groundbreaking debut album, *Endbracing*. That record, crafted from the first album ever composed entirely from samples, inspired a Renaissance in hip-hop production and cast DJ Shadow as one of the most forward-thinking musical minds of his generation. In the years since, he's continued to be a provocateur, whether by collaborating with the likes of Cat Chamel, Lil Keith or Miss Del, and a singular artist who continually challenges audiences to keep up.

Shadow's off-in-DJ set at the Higher Ground Ballroom on Thursday, October 4, *Seven Days* caught up with DJ Shadow prior to his performance.

SD: Speaking of which, what else are you playing?

DS: There's a little bit of rap stuff, some UK dabney — not to sound the stupid type of dubstep people are familiar with in the States. There's some glitchy stuff. And there's some rap by the likes of *Jeep Rock*, Jency J, stuff like that.

SD: And your own stuff?

DS: And my own stuff. I was actually surprised by how much of my own stuff was in there. In my mind, I only play a couple of my songs all the way through, but there are references and moments where I play almost a dozen songs of my own. But I chose a lot of stuff that most people won't know. I know a lot of people only know *Endbracing*, so, in a way, I hope it challenges people to go a bit deeper.

SD: Your latest release, *Reconstructed*, is a career retrospective. Is it surreal to have a greatest-hits collection out while you're still actively touring and making music?

DS: Well, first of all, it's a "best of." I don't have any hits, but it is a natural, and I think that's part of the reason why I'm going out new and playing new stuff, some unreleased stuff, rather than playing old stuff. I don't know if "retrospective" is the right word, but it's a different look than going out and saying, "Here are my hits from yesteryear! I know this is what you want." I've never really operated that way, because it doesn't seem interesting or fun. I'll still play my own stuff. But at the same time, there is a lot of good new stuff out there. So hopefully my set is a sweet spot between the two.



DJ Shadow

SD: How has changing technology affected the way you approach making music?

DS: I've tried to embrace anything new. After the turn-of-the-century movement of the late 1990s, well, really, only the first few months of the 2000s, I think, for about a year or so, lots were looking like, "We're kind of doing everything you can do with turntables." These CDs came out and a lot of people were suspicious. It's this old of stuff? Is it cool? Is it not cool? I was asking those questions as well until I tried one on my 2002 tour and realized I had done 150 hours onstage without a single discap. Then I used Serato, and on my last tour I used Ableton, and that's in addition to other tools at my disposal, which is really good. Technology doesn't make good DJ worse. You can be a lousy DJ with whatever tools you choose to use. As long as you're creative with those tools, you can rise above. And I think people can roll the difference.

SD: So are there tools you won't use?

DS: Not really. Though at the moment I'm not touring with a laptop, because I'm so sick of seeing them at every gig that I go to. I always like to do something that's a little against the grain of what everyone else is up to. ☺

E DJ Shadow plays a DJ set at the Higher Ground Ballroom on Thursday, October 4. *SD: Shadow*, *Reconstructed*. *Seven Days* caught up with DJ Shadow prior to his performance.

SOUNDbites

BY DAN BULLS

Biting Off

You know what we haven't done in a while? A multi-line edition of Soundbites. Let's rectify that, shall we?

I HAD A BLAST AT BINKA's jam-packed CD-release show at Radio Room last Friday. The local was excellent, as usual. If I were to make a list of my all-time favorite songs by Vermont locals, Bink's "If You Got Lost" would be near the top.

Actually, that sounds fair. There are five local songs that I'd consider for that list, in no particular order: "Rounded (We're So Free)" by the **PARITY, "Shall (Angels Beware)" by **ANNA HAYES**, "Will Your Side" by **MAKKA**, "Wildwood" by **LEWISMAN**, "Good Winter" by **WAGNER BROWNE**.**

Speaking of the trouble above, their "live karaoke" set — Bink's arrived at the backing band for would-be karaoke stars — was one of the most enjoyable hours I've spent at a show this year. (As **ANNA takes on **BLACK SABBATH's** "War Pigs" was especially awesome, as was a sick closing rendition of **SMITH's** "Empire State of Mind.") It's pretty much as hell, but I could see why more live karaoke is my life. Just throwing this out there, but a whole night of live local karaoke, maybe once a year, would be ridiculously fun.**

As a sports fan, I'm glad that the NFL refs are back. Now we can go back to being outraged over the weekly red problems, right?

Five more all-time favorites: "Allready" by **DAVE, "Misadventure" by **CONCRETE JAIL**, "Garry" by **PHILIP**, "Jerry Hand" by **BARKHA**, "Loose Thread" by **MARTIN SMITH**.**

Now that Bink's have finally released their long-awaited

5.0-length, I'm running low on great local artists to publicly harass for taking their sweet-silly time releasing new records. Maybe Bink's would have been one last, word is, her album is finished and will be released soon. (Wooooo!) It's been more than a year since **WAGNER BROWNE last 5.0-length, not including the live album she released this spring. But given her upcoming collaboration with local **REC-ACT-GANG**, she gets a pass... for now. So who to pick next? **SHARON DRENNON**? They're newish and had a nice bit of lineup change, but still. **Perennal**? Fella like we've been waiting forever for that **Ghost Pops** follow-up, guys. What about **Midbury's ALPENSOL**, the dark horse of this year's **Walking Windows** fest? You're all officially on notice.**

Speaking of harassment, the **WAG dude for songwriter **SHAR HAYES** has been hugging me since I was about getting some ink when Hayes came through Vermont... in November. That's taking your drive-ups to downtown New Berlin. It's a good thing I like Anna Hayes, and an even better thing that I love her new album, *Before We Turn to Dust*. The record's out now and I highly recommend it. I'll check back come November to see how you liked it.**

Five more: "For Eric" by **SEN, "Remember" by **BARKHA**, "Monkey vs. Robot" by **JAMES OKONAKA SUPERHERO**, "Confront" by the **MAKKA** GOTS, "The Sudden Man in Showbiz" by the **JEFF GUYS**.**

A lot of the songs I've mentioned are out of print, but you'd be surprised how many of them you can find online with some Google legwork. **BRUNO ZEALUS website, Bink's *Alpennsol* (binkspennsol.com), is a**



great resource, especially for some of the 1990s tracks. It should be suggested reading for wikipedia-seekers who wonder why some hipsters like me can't let the '90s Burlington come go.

Local hip-hop takes center stage this week with a pair of showcases featuring a mix of vets and newcomers

from all over the state. The first, at Positive Pro II in Montpelier on Saturday, October 6, highlights central Vermont's burgeoning hip-hop community with performances by **ROBBY THAYER, **RAE HOOE**, the **BEST**, **YOUNG THERY**, **BOOTS LOHME**, and **BO BARKIN**. The following night,**

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OCTOBER

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OAKHOLE

GREAT LAKE SWIMMERS
SHORE LINE

G-EAZY
TOWN SQUARE, QUEENSBURG

DJ SHADOW
SHRAMEL, MONTPELIER SOCIAL CLUB, D-DIG, THE LIVING ROOMS, JACULUS

THE MACHINE
PERFORMS PINK FLOYD

BEN TAYLOR
OAKHOLE

HUG YOUR FARMER
IN ALL-STAR, IN ALL-STAR, IN ALL-STAR

BADFISH: A TRIBUTE TO SUBLIME
SOCIETY HALL, BURLINGTON

PRIMUM IN 3D
THE HALL, BURLINGTON

ASSEMBLY OF DUST
BURLINGTON

KRADDY
ALPENSOL, PINK

DEER TICK

CONRAD ANKER: RETURN TO MERU

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FORUMS



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WED.03

Burlington area

LO LOUNGE Good Hangar
(songs) songs/10 p.m. Free
Award with DJ (see schedule)
[Fri] 10 p.m. Free

CLUB METRONOME Ben
& Jerry's present Local
Crossover (songs/party) 7 p.m.
Free

FRANKIE'S & Kasey's 10:30 p.m.
Free

HOMER GROWNE BALLROOM
Local & DJ (see schedule) [Fri]
7:30 p.m. \$10.00 AA

**HOMER GROWNE GROWNSIDE
LOUNGE** DJ (see schedule)
(songs/party) [Fri] 8 p.m. \$10-14
AA

JIVE PUB Karaoke with Morgan
10 p.m. Free

MARINATA PIZZA & PUB
DJ (see schedule) with Andy Lugo 7 p.m.
Free

HOMER GROWNE Happy
DJ (see schedule) 10:30 p.m.
\$10-14 AA

HECTAR 8:30 p.m. DJ (see schedule)
[Fri] 8:30 p.m. Free (songs)
Happy/Dance (songs/party)
10:00 p.m. \$10-14 AA

KIDS ROCK (see schedule) [Fri]
7:30 p.m. DJ (see schedule) 7 p.m.
Free (songs/party) 10 p.m. Free

RED SOUND The Red Sound
(songs/party) 10 p.m. Free
DJ (see schedule) 10 p.m. Free

**THE BONES RESTAURANT AND
BAR** DJ (see schedule) 10 p.m.
Free

central
ANITA'S Karaoke Blues Jam
(songs/party) 10 p.m. Free

champlain valley
OFF LIMITS Karaoke in the LO
(songs/party) 10 p.m. Free

THE BUCKLE UP DJ (see schedule)
[Fri] 10 p.m. Free (songs)
Happy/Dance (songs/party)
10 p.m. \$10-14 AA

central
HOMER GROWNE Karaoke
(songs/party) 10 p.m. Free

HOMER GROWNE Karaoke
(songs/party) 10 p.m. Free

regional
HOMER GROWNE Karaoke
(songs/party) 10 p.m. Free

regional
HOMER GROWNE Karaoke
(songs/party) 10 p.m. Free

THU.04

Burlington area

LO LOUNGE Good Hangar
(songs) songs/10 p.m. Free
Award with DJ (see schedule)
[Sat] 10 p.m. Free

CLUB METRONOME Ben
& Jerry's present Local
Crossover (songs/party) 7 p.m.
Free

FRANKIE'S & Kasey's 10:30 p.m.
Free

HOMER GROWNE BALLROOM
Local & DJ (see schedule) [Sat]
7:30 p.m. \$10.00 AA

**HOMER GROWNE GROWNSIDE
LOUNGE** DJ (see schedule)
(songs/party) [Sat] 8 p.m. \$10-14
AA



SAT 06/17 WOLFGANG GARTNER (LHM)

HOMER GROWNE BALLROOM
(DJ) (see schedule) 7:30 p.m.
\$10-14 AA

**HOMER GROWNE GROWNSIDE
LOUNGE** DJ (see schedule) 8 p.m.
\$10-14 AA

HECTAR 8:30 p.m. DJ (see schedule)
[Sat] 8:30 p.m. Free (songs)
Happy/Dance (songs/party)
10:00 p.m. \$10-14 AA

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HOMER GROWNE Karaoke
(songs/party) 10 p.m. Free

Play It Forward

WOLFGANG GARTNER could be forgiven for resting on his laurels. The Grammy-nominated DJ and producer is a guest in house-music circles, is a favorite among discerning beat heads the world over and consistently tops the Beatport charts. He's also achieved crossover success with remakes for mainstream pop acts including Britney Spears and the Black Eyed Peas. Despite the accolades and achievements, Gartner continues to challenge his audience with progressive and provocative sounds that push the ever-expanding boundaries of EDM. This Saturday, October 6, he headlines the Higher Ground Ballroom, with support from **PARIS PRIMA**, **HOMER GROWNE** and **NEON ARTIST**. **CHAMPLAIN VALLEY** and **JUSTIN KIM**

regional

HOMER GROWNE Karaoke
(songs/party) 10 p.m. Free

HOMER GROWNE Karaoke
(songs/party) 10 p.m. Free

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(songs/party) 10 p.m. Free

HOMER GROWNE Karaoke
(songs/party) 10 p.m. Free

SOUNDbites

CONTINUED FROM PAGE 71

ending October 2 Club Monocase caps off UVA's homecoming weekend with Clash of the Titans. The headliners, **W-E-K**, are **CLAYTON AND BUNNIES** are from New York City but the rest of the performers are local: **BARON BARR**, **JESSA THE SWEET**, **TRAVIS & APPT'S GARDENS**, **EMMY**, **COLEY STRYKE** and **SHANE HANE**. Word.

Free movie: "Easy Things" by **OWEN**, "Trash" by **PARA**, "Lighs Love" by **WILL**, "Drunk Tank" by **STANLEY BOYDSON ARMY**, "Maybe I Will" by **BRETT HOGARD**

Professional tribute bands are the bane of my existence, thus each band, **PAUL FLAHO** mimics the **MAKIN'**, come to town this week — they'll be at the Higher Ground ballroom on Friday October 8. Another, **AMERICAN**, hits the ballroom next week, on Friday October 13. The latter is a **SHAGBEE** knockoff that parodies its existence not by reproducing the legendary also-punk bands sound but by "implicating Shagbée's narrative." I think what they are not to say was "by cynically capitalizing on the tragic legacy of a dead man's" sigh.

Free movie: "Crazy Open the Person" by **IMMUNITY OF PLAINS**, "Wagon Train" by the **MAKIN'**, "Get Your Own Egg" by the **MAKIN'**, "Rendless Absence" by the **MAKIN'**, "Hill in the Sky" by **AMERICAN**

I could do this for the rest of my life and still feel like I'm overlooking dozens (hundreds?) of songs, bands and eras — my depth of local music knowledge is pretty shallow before 1993. Get some favorite local names? I read and make your own, I'd love to hear them



Last but not least, MySpace had a big presence at this year's KISSW with lots of signage around Austin and several showcases. Initially I thought it was kind of pathetic for MySpace to have relevance. However, a major label just tempered my pessimism. We'll hear rumors that the social network was completely revamped, focusing on its music platform, and that it might actually be cool, even functional. It's not like Facebook has cornered the market there — I find its hand page just as closely to MySpace and its regular Facebook pages. And while Myspace is new, it lacks its own social networking capability. So there's certainly an opening for someone to do

it right. Anyway the "new" Myspace, set to launch soon, is accepting invite requests. I checked out a preview video and it looks pretty good. The site is clean and appears to have a spiffy new player and the ability to host large pictures — a big help to press folks like me, since we require high-resolution images for press, and those can be tough to track down. Best of all? You can sign in through Facebook. ☺



Listening In

Dear again. This week's delivery will do a great cultural argument in what I think is a similar sampling of what was on my 4th anniversary CD player might look player etc. This week.

Dana Falsenberg,
Lindero

Alexandria
Providence

Sean Hayes,
Before We Turn to Dust

Ben Iyer

"Star Love" cover of the Duffield

How to Dress Well,
Total Loss

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BLUES FOR BREAKFAST 90'S NIGHT THU OCT 4	THU OCT 4
DE BUCKUS SAT OCT 5	FRI OCT 5
BLUES FOR BREAKFAST 90'S NIGHT SAT OCT 6	SAT OCT 6
KEITH MOORE SUN OCT 7	SUN OCT 7
METAL MONDAYS TUE OCT 8	MON OCT 8
CATS UNDER THE STARS WED OCT 9	TUE OCT 9
KEITH MOORE THU OCT 10	WED OCT 10
KEITH MOORE FRI OCT 11	THU OCT 11
KEITH MOORE SAT OCT 12	FRI OCT 12
KEITH MOORE SUN OCT 13	SAT OCT 13
KEITH MOORE MON OCT 14	SUN OCT 14
KEITH MOORE TUE OCT 15	MON OCT 15
KEITH MOORE WED OCT 16	TUE OCT 16
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KEITH MOORE WED OCT 30	TUE OCT 30
KEITH MOORE THU OCT 31	WED OCT 31



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"It was a great experience. We were both very impressed
with our care. It was excellent. The nurses were very
helpful but also gave us lots of privacy. They were
really exceptional."

Aminda Smith and Jason Eastman welcomed their first
child, their son Jayden Scott, into the world on Monday,
September 24. He weighed 6lb 10oz/10oz and was 20 inches
long. When we stopped by he was sound
asleep and looking mighty comfy nestled
in his happy mama's arms. Mom and dad
and Jayden's grandmother Teresa, who
traveled from Arizona to meet her first
grandchild, were ready to take him home
to West Tisbury but he seemed pretty
content to just snuggle. We wish the new
family a world of peace and happiness.
Looks like they have a good start.
CONGRATULATIONS!



Roger A. Macdonald
MD, FACOG, OB-GYN



Tracy Pryor
RN, OB Nurse



Gina Lambert
MD, Pediatrician



Nicole Smith
MD, OB/GYN



Steve Smith, MD
OB, GYN, Lactation Consultant



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music

CLUB DATES

ALL SET TIMES ARE IN LOCAL TIME

100 GIGS

100 GIGS Superstars
DJ (Top 40) 10 p.m. Free
SENTRY SQUARE (R&B,
Funk/Soul, R&B) 10 p.m. Free
VENUE (Top 40) 10 p.m. Free

central

SAVING Jeff Perry (R&B)
10 p.m. Free
THE BLACK DOOR (R&B)
10 p.m. Free
SHIRAZ (R&B) 10 p.m. Free

GREEN HORIZON (R&B)
10 p.m. Free
THE BLACK DOOR (R&B)
10 p.m. Free

THE BLACK DOOR (R&B)
10 p.m. Free
SHIRAZ (R&B) 10 p.m. Free

champaign valley

CITYLIGHTS (R&B) 10 p.m. Free
ON THE RISE BAKERY (R&B)
10 p.m. Free

TWO BROTHERS TALKING (R&B)
10 p.m. Free
THE BLACK DOOR (R&B)
10 p.m. Free

THE BLACK DOOR (R&B)
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SHIRAZ (R&B) 10 p.m. Free

northern

WINTERHORN (R&B) 10 p.m. Free
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MASSIVE MUSIC (R&B)
10 p.m. Free
THE BLACK DOOR (R&B)
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THE BLACK DOOR (R&B)
10 p.m. Free
SHIRAZ (R&B) 10 p.m. Free

I'm With the Band

After years of being together as the backing group
on solo projects by the band's Lenny Kravitz, Dan Hedges and Rick Dineen, **PROFESSOR
CRUISE & THE CROWMATEX** began producing their own material in 2001. Since then, the
Woodstock, NY-based quartet have gained world renown — they're inductees of the
International Blues Hall of Fame — and to mention five Grammy nominations for their
2002 album, *Whispering Pines*. This Friday, October 5, the band drops by the recently
renamed Tupelo Music Hall in White River Junction.



PROFESSOR CRUISE & THE CROWMATEX BLUES!

REVIEW *this*

Vedora, *When Dusk Falls*

(SELF-RELEASED CD/DIGITAL DOWNLOAD)

Don't look now, but it seems the mood, guitar-driven slacker of the mid- to late 1990s is making a comeback. For listeners of a certain vintage — say, music critics in their early thirties desperately clinging to their youth — it's a welcome trend. Among the local outfits reviving that brooding, grumpy sound are multiartists Vedora. The trio is set to release its full-length debut, *When Dusk Falls*, which is likely to appeal not only to those who fondly remember the Breeders, PJ Harvey and Sleater-Kinney, but to younger audiences craving a more substantial sound than the latest wave of indie jungle and hyper-electro pop can offer.

Their act's not as Vedora sound sleek, they don't, and the records ID card is appropriately visual. Just there are stylistic and thematic paid links to



'90s pop music throughout the often-dark work. Heavy arrangements and gloomy poetic songwriting contribute to the album's melancholy.

Basist/producer Graham O'Connor and guitarist Matt Shumpp share writing duties, Jeff LaBrosse handles drums. O'Connor takes the helm on the lead track, "Terrorism," and proves a fly from within. Her trail is moody and anxious, her words laced with anger.

Shumpp provides moody balance to O'Connor's frenetic sound "position." It's aching, guitar-driven soundscapes that result in a lesser version of the Afghan Whigs, with Hastings' racy

howl sounding like an emotionally balanced Greg Duff.

Those two lead tracks are so strong, Vedora could be forgiven for repeating the pattern formula for the remainder of the disc — but they don't. Instead, they explore a variety of styles, from Latin rock ("Marie") to reggae ("In the Press") to rockabilly ("Bang Back") to a straight punk ballad ("Somewhere Else"). The results are inconsistent — "Somewhere Else" shows a little too close to Sarah McLachlan, serving almost-sensory swimmers for my comfort — but Vedora hit more than they miss. And their admirable commitment to indulging their curiosity bodes well for their future.

When Dusk Falls by Vedora is available at vedorabandcamp.com. The band celebrates its debut album with a release party at the Midway House in Windsor on Saturday, October 6, with Kelly Shredder and the Cave Dens.

DAN KELLES

Anachronist, *Row*

(SELF-RELEASED CD/DIGITAL DOWNLOAD)

We haven't lived a peep out of state and North Records for a while. The Golden Dots Music Collective label has been so quiet over the last several months that I've been privately fretting the imprint was heading the way of another musical Monopoli moment in the late, great London-based label (Shudder). Thankfully, those fears were unwarranted. The label has simply been taking its time between its last significant release — the farewell LP from indie-pop duo First Crush — and its next musical history, which includes the stunning debut EP from Anachronist, *Row*.

Just how good is *Row*? It's so good that it might never release another record, the label could still be considered one of Vermont's all-time best. It's as good that I'm considering



approaching the legislature to enact a law banning songwriter Row Clark from leaving his talents to any other project until Anachronist completes a full-length album. It's so good that I briefly considered tracking down the other 99 copies of the limited release and destroying them so that I alone would know its profound brilliance and would honor it like Gollum and his Precious.

Maybe that's hyperbole — but only a bit. Clark is an in-demand solo musician whose last solo work, the equally excellent *Solo Doo Trio*, was a personal 2010 favorite. He has crafted a local gem in *Row*. From the slinky, Uncle Tepele-esque jangle of "Big Enough" to the brooding, slow burn of "Mary" to the ethereal, beautiful oblivion of "Clouds," Clark offers a tantalizing maze that deepens with each listen. Alerting him are the Essex Brothers' Phil Carr (bass), the New York's Mike Donadio (bass) and Concrete Revolt's Jay Klus (guitar).

So, 104 Records, it's nice to hear from you again. If your next releases are even remotely as good as Anachronist's *Row*, take all the time you need. It will be worth the wait, and then some.

Row by Anachronist is available at anachronist.bandcamp.com.

DAN KELLES

10th Annual
Casino Night
Try your luck with us!
Friday, October 5, 7pm-11pm
Elk's Club, 605 North Ave., Burlington
Black Jack • Roulette • Poker
Craps • Wheel of Fortune
5% admission benefits the epilepsy
Foundation of Vermont
More information: 508-634-9973

40% OFF
ANNIVERSARY SALE!
SATURDAY, OCTOBER 6
Come have cake and help us celebrate!
YARD SALE!
From 9am
Wise Buys
Women's Dress Clothing
24 Howard Dr., Essex Jct. VT
Tel: 904-206-6000 334-4199

helic
and the
Whisper
FREE RAFFLE
Up to \$1000 cash prize
Full Offerings
Mention this Ad
& Get 10% off
today's special food
Only \$6.75!
Simple dishes!
Northern Lights
"The only place to find the best food"
50 Main St., Burlington, VT 05401-1001
New Hours 11-6 Mon-Fri, 10-11 Sat
Reservations: 508-634-9973
Open 17 in private parking lot, 37 open lot

SAT. 08 @ 7 PM

central

RAVENS 3. Eaten Cinnamon (longer songs) 8 p.m. Free
THE BLACK CODE Karaoke Orchestra (also pop) 9:30 p.m. \$5

POSITIVE FILE Young Thugs, Lil Nas X, Lil Nas X, Young Thugs, Migos, Logic and DJ Khaled (pop hits) 10:30 p.m. \$5
PURPLE HAZE Full-on Full-on (bass) 10:30 p.m. \$5

champaign valley

BEHAIN John Green, Casey Siro, Lucas Jaffe, Tim (bass) 8 p.m. Free

CITY LIGHTS Gator Party with DJ (also pop) 8 p.m. Free

OGG TIME Classic (mostly 1960s songs) 8 p.m. \$5

TWO GROUNDS Tavern (first Saturday Karaoke) 8 p.m. Free

WED. 09 @ 7 PM

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SAT. 08 (Y. PASSAPARE) (ROCK)

CLUB METEORITE Club of the 70s. 10-11 p.m. Open

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ROVER HUB RESTAURANT Street 70s Night. 8 p.m. Free

MON. 08

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Do Over

On their latest album, *Start From Scratch*, Georgia's PASSAPARE do exactly that. By deconstructing the aggressive rock sound found on their previous three full-length albums, the band cuts to their core: raw and energetic with a focus on melodic hooks, using elements of punk, modern rock and reggae with a hint of classic groove. This Saturday, October 8, Passapare play Nicotina in Burlington.

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MON. 08 @ 7 PM Open House
 10 p.m. 10 p.m. 10 p.m.

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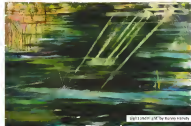
VE LINEUP 7 p.m. 10 p.m. 10 p.m. 10 p.m.

Nature's Call

BY PAMELA POLSTON



Sharon Clark and Gennifer Clarke



Left: Sharon Clark. By Susan Haskins

At Contact Farm on West Hill Road in Stowe, there's not a busyday around in sight — unless you count the bold, larger-than-life portrait of a rooster. That's one of the works that currently greets visitors to the barn, which is home not to cows or sheep but artists. That is, to several dozen paintings, photographs, prints and sculptures by 11 regional artists. These works hang on the walls or rest on pedestals throughout more than half of this airy, 4,000-square-foot structure.

The exhibit reflects the partnership of artist/curator Kathie Duke and curator Gennifer Clarke, who reopened the barn-con gallery after a five-year closure to the public. Clarke and her former husband once used the barn as an outpost of Clarke Galleries, located in the village. Now remarried, she lives in the adjacent house, which dates to 1910, and operates her art consultancy business, Enlighten Fine Art, from the barn.

Clarke estimates the barn's age as "possibly 180 years old." Though heated, its gallery is closed in winter. Noting the snowy roads and skunky traffic, Clarke says, "I don't want to be confined to sitting here to have one person coming in once in a while." But during that year's fallow season, she adds, visitors have been steady.

"We used to have three or four exhibits a year here," Clarke says. "I decided to do this with Kathie because we have all these wonderful artists."

From the outside, the barn looks tidy but rustic, as a farm building should. Step inside the entrance and — it still looks like a barn, albeit a very clean one. The pine walls are weathered, the floorboards uneven. Further in, the floor slopes toward large double doors — a ramp for the animals that once lived here. Just around the corner and a few steps down, the other side of the barn has been transformed. Here are smooth walls painted a rich green, a golden-colored, polished-concrete floor; a high, white ceiling from which spotlights hang strategically, illuminating the artwork. Only the dark exposed beams betray the building's origin.

This exhibit is titled "In Our Nature," and as it is no surprise that all the artists here — many of them represented by Clarke — are inspired by the natural world. These are artists who look for beauty and re-create it. All the works are high in quality and visually pleasing, even soothing. Beyond that, they vary widely.

Duke's four primers, large-scale photographs of abandoned structures, though exact representations of reality, are contemplative studies in form and composition. They invite the viewer to consider the passage of time, perhaps of human exploration on the land. Most of all, they visually convey an almost serene quietude.

Not so Henry Jones' lively paintings. His vivacious and generally large-scale nature scenes employ bright hues and lively, impressionistic strokes. These works nearly vibrate off the canvas —

I DECIDED TO DO THIS
WITH UOOLINE BECAUSE
WE HAVE ALL THESE
WONDERFUL ARTISTS.

GENNIFER CLARKE



Susan Haskins, "Surrey" by Susan Haskins

if optimism had form, this might be it. Similarly, Susan Haskins renders landscapes with an uncanny change, as if the scene and to dream to reveal, not just the physical but the metaphysical world. With skilled tricks of the brush, Haskins presents minutely observed depictions

of nature and its energetic essence.

Jane Parkes (Duke's sister) takes an altogether different tack, using found bits of wood from ocean's edge. She carefully paints them with stripes of marine colors or all white, and arranges them in wall-hung vitrines, boxes or rope-like mazes. No doubt turning unseemable beach walks into art-minded scavenger hunts, Parkes calls her serendipitous detritus to order in satisfying patterns.

As for Duke herself, that aforementioned rooster is one of her large watercolors. Like other pieces in this exhibit are more historical, but each is a rendering of a single item — a thistle, a curly piece of coral — skilfully contrasted against white paper. These pitifully simple, Duke's subjects invite viewers to focus, as if on a magnifying glass, and ponder the life-form she so delicately renders.

The opposite of these ethereal pieces might be the bronze sculptures of Jan Bertram and Sharon Wende, whose works give 3-D hell to botanists and seas. Figures, respectively Wende's birds are perched in rocks throughout the gallery, like plump little squatters. These and other works here convey the sense that, at Contact Farm, the outdoors has been let in.

"Being in the barn and having this beautiful meadow in the background," says Clarke, "it's all in nature." ☺

ART SHOWS

HARVIEY KALDERGIE: "Fetters & Fables," fully-wired, related to his work. Through October 30 at Festival Gallery or via website: info: 445-4442.

HELEN KRAUSE: "The Indivisible Season," Sun & Stone Gallery and online. Through October 31 at Contemporary Center & House Studio at Montpelier: info: 223-4370.

PEOPLE AND PLACES OF GOSHEN: 150 YEARS OF SHAKER HISTORY: Photo art by the 5 sons of Goshen College (from its 1853 birth) on the United Community Bank to its current location in Providence. Through October 30 at 34 Main Street in Montpelier: info: 332-1193.

BOOK SEAS: An aerial exhibit showcasing those who sail on vacation boats by sea, with **NANETTE COMPTON:** "Explorations in the Sky" collage. **JOHN BAYNE'S TRANSMISSIONS:** "Visions from Columbus" paintings. Through November 3 at Studio Place Art in Barre: info: 426-3048.

SOCIETY CELESTIALS: "The Whimsical World of Delverius (1904-1944)," paintings by the Ames can artist, musician and poet. Through November 3 at Studio Place Art in Barre: info: 426-3048.

SLOWLY: Time-lapse photography and video art to be original musical acts exploring the growth and movement of plants. Through November 17 at New Hampshire Museum of Science in Concord: info: 429-1000.

STUART KALDERGIE & MARION KALDERGIE: "A Love Story (with) the Indivisible Season" artwork and correspondence by the young(er) couple who met at Mass. Inst. City Art in Montpelier. 12 April to the 10th. Through October 31 at Contemporary Art & House Studio at the Hotel El Comita. info: 855-4555.

THE UNCOMMON THREAD: Contemporary quilts and fiber art by eight of the region's top fiber artists. Through October 31 at Vermont Institute of Contemporary Arts in Dorset: info: 475-7549.

TURNING LEAF: NEW DIRECTIONS IN BOOK ARTS: Sculptural artworks made from old newspapers, ledgers. Through November 18 at Gallery Gallery in Montpelier: info: 433-0205.

VEHICLES OF PLACE: THE PHOTOGRAPHY OF JOHN HILLER, PETER MILLER AND MICHAEL BROWN: When city photographers have been asked to make more than 40 years' observation of regional communities, what do they see and what do they think. On display by the Vermont Institute of Contemporary Arts at Vermont Statehouse Café in Montpelier: info: 828-5345.

VIENNE STANLEY: Paintings and prints influenced by the masters of Europe. South Korea art and North America. Through October 31 at The Drawing School in Montpelier: info: 223-2702.

CHAMPAGNE VALLEY ARTISTS OF THE YEAR: A one-day booth. An art-themed dinner. Each table a series of digital, lithographs, sculpture and more by 12 local artists from the Northern Forest region. Through November 22 at Vermont Public Center in Montpelier: info: 333-4954.

CAMERA WORK: STEPHEN STECHER, STANLEY AND GIBBY: An exhibit highlighting three series of art & photography by artist Stephen Stecher, Stanley and Gibby. And featuring issues of the journal "The Vermont Journal of Photography" published by the Vermont College Museum of Art. info: 442-3388.

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Eric Eickmann: During at Eric Eickmann's beautifully composed acrylic paintings of women, often faceless and in various states of undress, a line from his semi-statement poem comes to mind: "the ugly thoughts and the righteous thoughts all to one." Eickmann's colorful works are at once intriguing and disturbing, lovely and aggressive. His show "Drive By Love" at Burlington's Speaking Volumes, October 5 through November 20, features images of women, some in compromising positions. In the painting "Drive By Love" (top), a naked lady reclines suggestively in the foreground, her face faded, while a car collides with a tree behind her. Dangerous curves, indeed.

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movies

Arbitrage ★★★

Let me tell you about the very rich. *Arbitrage* (Rogenberg) does well, little capturing the way young the way for a month given. "We are different from you and not" from others like to Morgan Dell, American class have made this film gold for drama. The least to do in *Arbitrage* the story of a Wall Street player who plays himself into a corner.

Being as about the very rich has been a 30-year-old writer-director Richard Linklater, former member of film-makers Andrew Jencks (Capturing the Friedmans) and part-time Veranoir writer Jencks (My Big Fat Gypsy) is uniquely suited to the project: not only because understanding risk in his family has become of his experience from its early go to the world of high finance, both of Linklater's parents were commodity-futures traders.

Around the time Linklater's brother was employed, discovered to Jencks there might be a move in there somewhere. Further experience came from a stint as Vanity Fair on the financial crisis entitled "The Great Trajectory." The result is a debut feature that's a grounded awards bait, since its premiere is this year's Sundance Film Festival.

The role of Linklater brother is played by the fictional money trader. The part of his high-flying brother and all-around winner of the universe, Robert Miller, is played by Richard Gere. He's a Modigliani creation, a hedge fund titan with a winning streak so long it's carved him the nickname The Oracle. Like Reese Witherspoon, Robert appears to have it all. And, like Modigliani, he has a secret.

Well, a couple. The first is that he's borrowed \$100 million from a friend to plug a hole in his company's cooked books. Robert—who made about \$100 million and nearly went bankrupt—is in the final stages of selling the prop up to a rival, played by Vanity Fair editor Geoffrey Corman as an all-time bank runner. He needs the deal to go through in a hurry, though the viewer has to wonder which worries him more, doing time for fraud or the prospect of colleagues finding out he's fiddled.

The second secret is that Robert left the scene of a late-night scam in which a companion was killed. The police—in the form of a sleazy detective played by Tim Roth—say nothing is and the only thing troubling Robert and total ruin is the younger black man (Dane Cook) he phoned after the



HIGH FINANCE
Gere plays a Wall Street titan who goes to make mounting troubles disappear

workout. Jimmy Grant, the son of the late family chauffeur, functions as the picture's moral compass. For us, he's expected to find a house sitting where he eventually meets the dead police captain and asks Robert, "You think money is gonna fix that?" Robert replies "What else is there?"

"What else is there?" is precisely what I found myself asking time or hour or so of actually filmed exchanges in phone booths, dark corporate offices, glitzy lounge, upscale hotels and luxury Manhattan digs. The only goal of the details right: The universe of privilege he creates is never less than convincing. Not bad the more can be said for his most character's motivation.

The young filmmaker took his eye off the ball, I think, if he wanted to make a truly scary tale, he might have been sure to keep the focus on Robert's illicit manipula-

tion of funds and explore the pathology that prompts a human being to put at risk not just his own future but that of family members in pursuit of financial gain.

Indeed, Jencks' drama has more with doublet melodramatic complications, goes these characters for too little to do in the role of Robert's wife and fails to rely in his leading man when the suspense is over. Jencks' isn't a compelling screen presence as always, but let's be honest: The guy loves to suffer.

The bottom line? The director's feature debut is handsome and assured, with flashes of insight and the pleasure of a decent prelude. Given the bonus and talent involved in it, however, *Arbitrage* shouldn't yield greater dividends.

RICK KISIAK

REVIEWS

Looper ★★★

How many is a high concept science-fiction movie with a good script? Not just that time ago to Twelve Monkeys or even Blade Runner for example. Just in this past year, Prometheus was all science and science, while In Time turned in reasonable premise into a bad case of bad. *Looper* doesn't try to bring up the former or touch the latter, but writer-director Rian Johnson delivers on the promise of an absorbing story set in a believably detailed future, and that's rare indeed.

Johnson is clever at mixing with the expectations of genre and setting. In his first film, *Brick* models for high schoolers spoke Raymond Chandler-esque dialogue so it at once the least bad in *Looper*, which is primarily set in 2044, the characters talk telegraphic, time travel and space-time concepts driving vehicle in a stylishly film fashion. Johnson enters, you see, history changed. Time travel is not, neither for the sake to which people. Telekinetic is just another way to peek up girls. Meanwhile, the streets of Kansas City are full of starving vagrants, and China (which helped finance the film) is seen as the land of the future.

The unlikely story is explained in a world-weary voice-over by protagonist Joe (Joseph Gordon-Levitt, who also costarred *Brick*). Joe is a looper, a hit man whose targets are sent to him from 30 years in the future. (Shocking, yes, in the past it appears, it even says *Brick* that, making them on levels of *Hydrogen* said.) When his bosses have no more use for him, Joe will "close his loop" by murdering his future self, working himself those decades of the good life before his foreordained demise. It may sound like a bad deal to anyone who wants to grow old, but Joe's profession, he notes, leads not to instant "forward-thinking people."

What looper is to create themselves, "bad things happen" as Joe's affable boss (Jeff Bridges) puts it. Joe's problem, we soon learn, isn't working himself for the suicide, it's that he's going to grow up to be Bruce Willis. A fit face Willis with decades of fighting experience, who is very interested in not dying.

Once you've watched the cameo of Willis and Gordon-Levitt being the same person (even with makeup, not an easy feat), *Looper* goes to unexpected places. It doesn't deliver



UNUSUAL SUSPENSE
Gordon-Levitt and Bridges take the science-fiction to the sci-fi thriller

into a simple car-and-action chase between the two Joes, or a body movie about trying to kill your self across the present/past gap. Even after GM has explained his motives, which extend self-protection, Johnson keeps the two men at odds by introducing another central character: a rural homebound (Dane Cook) with strong motives (and secrets) of his own.

Looper isn't especially visually flashy or "cool" thematically complex. The *Brick* run—the last third takes place as a far, for God's sake, but with help from his co-lead, Joe, Johnson arranges odd, to be said, compelling personal stakes. Time travel

greatens paradoxical splash, just as it did in *Twelve Monkeys* and the *Terminator* films. Joe's future stays down in earth. It suggests that a person's older and younger selves can have irreconcilable agendas, even if those agendas dovetail somewhere down the line. This may not be good news for real-life policy makers trying to persuade young voters to provide for the elderly, but it makes for a great movie. And, if time travel did exist, you just know, it'd be using it to sleep on your bags in the Phoenix.

HAROLD HARRISON

MOVIE CLIPS

Movie Clips at 10/10

THE OLD LIFE OF TWENTY GREEN YOUNG
Jennifer Conner and Joel Edgerton play a third-act couple who find themselves in a third-act relationship. (10/10) **THE OLD LIFE OF TWENTY GREEN YOUNG** — only in the last act of the third-act relationship. (10/10) **THE OLD LIFE OF TWENTY GREEN YOUNG** — only in the last act of the third-act relationship. (10/10)

HANDSOME MAN — a big who can come out of the world of the third-act relationship. (10/10) **HANDSOME MAN** — a big who can come out of the world of the third-act relationship. (10/10) **HANDSOME MAN** — a big who can come out of the world of the third-act relationship. (10/10)

PROBLYN — a big who can come out of the world of the third-act relationship. (10/10) **PROBLYN** — a big who can come out of the world of the third-act relationship. (10/10) **PROBLYN** — a big who can come out of the world of the third-act relationship. (10/10)

RECENT CIVIL — a big who can come out of the world of the third-act relationship. (10/10) **RECENT CIVIL** — a big who can come out of the world of the third-act relationship. (10/10) **RECENT CIVIL** — a big who can come out of the world of the third-act relationship. (10/10)

FRANK — a big who can come out of the world of the third-act relationship. (10/10) **FRANK** — a big who can come out of the world of the third-act relationship. (10/10) **FRANK** — a big who can come out of the world of the third-act relationship. (10/10)

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FRANK — a big who can come out of the world of the third-act relationship. (10/10) **FRANK** — a big who can come out of the world of the third-act relationship. (10/10) **FRANK** — a big who can come out of the world of the third-act relationship. (10/10)

58: FDR: American Badass!

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— or “the Delano,” as he prefers to call himself — mean was the presidency, repeal Prohibition and get himself a million-dollar warship. (10/10) **FRANK** — a big who can come out of the world of the third-act relationship. (10/10) **FRANK** — a big who can come out of the world of the third-act relationship. (10/10)

MARCO HARRISON

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NEWS QUIRKS BY ROLAND SWEET

Curves, Foiled Again

Scott Douglas Jary, 38, a retired securityman in Charlotte County, Va., that someone had withdrawn money from his checking account several times without his permission. He filed a claim with the bank to be reimbursed for the \$1515 that was taken but was told he needed an official sheriff's office report. When Jary went to the sheriff's office to report fraudulent activity on another account, he was shown ATM photos of a woman that had identified as fraudulent. They clearly revealed Jary withdrawing the money himself. He said he didn't remember making any of the withdrawals but later admitted using the money to pay bills and buy illegal drugs. (Charlotte County Sheriff's Office)

Hitler to kill a father of four in Cardiff, Wales, Jason Richards, 38, and ten Page, 36, entered married a 17-year-old boy at a home 70 yards away, according to British prosecutors, who accused the men of "grooming" recruitment. In testimony and Cardiff's network of surveillance cameras to trace their movements, as well as evidence gathered from their cellphones (BBC News)

Big on Downsizing

Following New York City's ban on angry old dozers larger than 16 ounces, planners announced they hope to address the city's growing population of singles and two-person households by encouraging a rule that new apartments be at least 400 square feet so they can develop apartments of between 180 and 300 square feet. The "micro units" would rent for less than \$3000 a month and have a bedroom, kitchen and combined living room-sleeping area. "We're talking about one or two people who want something that can afford," says Michael K. Bloomberg said, "and they don't need it." (Associated Press)

Watching the Defectives

Police in Prince George's County, Md., began installing surveillance cameras to monitor the county's speed cameras, which recently became the target of vandals. One camera was shot with a gun, another set on fire. "It costs us \$100,000 to attempt to replace a camera," said police Maj. Robert V. Lohrman, who commands the Automated Enforcement Section. "Plus, it takes a camera off the street that operates and slows people down."

The dozens placed surveillance cameras are needed because the speed cameras can't be used for security since Maryland law limits them to taking pictures of speeding vehicles. "We've taken the additional step of

marking our cameras to let people know that these are surveillance," Lohrman noted. (Washington WTOP-TV)

Now That's Debating

At the start of a live television debate about the crisis in Syria, Jordanian politician Ahmad Al-Murad and Israeli Prime Minister Deputy Netanyahu Al-Sharbaty began trading insults. After Sharbaty accused Murad of spying for the Syrian regime and Murad replied by calling Shariyat an Israeli spy and cursed the deputy's father, Shariyat landed a blow at his opponent, who doubled the blow. Then Sharbaty drew a pistol from his waistband and threatened Murad but didn't fire. The moderator tried several times to control his guests but to no avail. (Jordan Times)

Seeing Is Believing

Women who "test-drive" larger breasts before getting implants wind up choosing even bigger implants, according to a British plastic surgeon. Mark Huxley, who is at East Midlands Acute in Nottingham, explained the "try-before-you-buy" also involves wearing a heavily padded bra with 10 gel-filled pads on each side for two weeks to see how they like having bigger breasts. After using the technique on 163 women, he told the annual meeting of the British Association for Aesthetic Plastic Surgery that on average they chose implants 30 percent larger than they first planned. He theorized that the padded bra boost their confidence. (Insurance Daily Mail)

Phantom of the Attic

A woman who broke up with her boyfriend 12 years ago discovered the 44-year-old man living on the attic of her home in Rock Hill, S.C. Identifying herself only as Tracy and she was using her laptop one night but couldn't shake the feeling that "something just isn't right." She heard strange noises and noticed vibrations falling from the ceiling. Later, she saw walls in the ceiling fall to the floor and thought "there was some poltergeist stuff going on."

She called her neighbor, who went into the attic and found the man, recently released from prison, sleeping inside a heating unit. "The neighbor noticed the man was able to peek at Tracy through an air vent and that kept her talking from and was there all over the attic. After he was discovered, the man offered no explanation but climbed out of the attic and walked away with a smile. Tracy called police, but he was gone when they arrived. (Charlotte Observer)



Libra

(Sept. 23-Oct. 22)

While doing research in South America four decades ago, anthropologist Claude Lévi-Strauss found an indigenous tribe whose people claimed they could see the planet Venus in the daytime. This seemed impossible to him. But he later consulted astronomers who told him that, in fact, Venus does most enough light to be visible by day to a highly trained human eye. My production for you, Libra, as that in the coming months you will make a metaphorically significant leap. You will become aware of and develop a relationship with some aspect of presence that has been virtually undetectable. And I bet the first glimpse will come this week.

TAURUS (April 20-May 20) All laymen and call forth psychic impressions of what's ahead. For me seeing mythic symbols like whorl-cutter, nutcracker, and peep of the eye (the vernal) is seeing pigeon shrike that are stuck in your teeth and a dog bitch asking your homework and an alarm clock that doesn't go off when it's supposed to. But as I push further into the neo-ascendant future exploring the deeper and higher levels I am also turning into a vision of fireflies in an underground cavern. There's lightning your way and leading you to a stash of treasure in a catty corner.

GEMINI (May 21-June 20) "It was the best of times, it was the worst of times," that's the opening sentence of Charles Dickens' best-selling novel *A Tale of Two Cities*. The author was describing the period at the French Revolution in the late 18th century but he could just as well have been talking about our time—or any other time, for that matter. Of course, many modern cynics reject the idea that our era is the best of times. They obsess on the idea that ours is the worst of all the worst times that have ever been. When you worried need is in control of your life you may even think that thought-planet Venus. But in its conjunction with the current astrological forces I challenge you to see a better reality. Come up with at least five scenarios why that is the best of times for you personally.

CANCER (June 21-July 20) "Let wisdom arise from the soul the dust of everyday life," said Francis Bacon. That certainly has to be. I can purify my system either by creating an insight or being in the presence of great art. How about you, Cancer? What kinds of experiences change you if the congenial emotions that just naturally build up in all of us? What influences in your life are of course the repetitive thoughts that sometimes torment you? How do you go about making your imagination alive and free in a warm breeze on a sunny day? I urge you to make a study of all the things that work for you, and thus use them to the max in the coming week.

LEO (July 21-Aug. 22) "Out culture per se always honors the act of naming what is, as close as the sign of virtue and intellect." So said literary critic Lionel Trilling. Now the passing has

come on to you Leo, just in time for the He-Coming Seven. Would you like to compare a single or dual karma for the season? Then the last 10 days or so reflect from the signs to feel full. Avoid any bad karmic negative on that reflects people who are sharing your life's work if they live in the same political party or about things that you do. For a celebratory, engage in speech and activity that are antithetical to the opening episode (just, please, consider them).

VIRGO (Aug. 23-Sept. 22) One of the most-planned is regarded as a glorious model. It is that it is a relatively human the Earth's crust. A second reason is that there are difficulties in making it think the other makes it embedded in. You typically need 10 tons of ore to obtain one ounce of platinum. That's a good metaphor for the work you have ahead of you, Virgo. The valuable resource you're drawing at is a sturdy, thoughtful, hard work, persistence, and attention to detail. But to prove it, you'll probably need the equivalent of several tons of those fine qualities.

SCORPIO (Oct. 23-Nov. 21) Whether or not anyone has ever called you "old soul" before that, here will call you "old" in the coming months. A window of wisdom will be opening up all at once. Past events that never quite made sense before will make clearly sense the role they have played in your life's mission plan. Relatively unimportant details you've harbored for a long time will fade away while others that have been in the background—and more crucial to your ultimate happiness—will rise to prominence.

SAGITTARIUS (Nov. 22-Dec. 21) In most of my horoscopes (tell you what, you can do to make yourself feel good) I advise you on how you can act with the highest integrity and get in touch with what you need to learn about. Now and then I suggest I like to focus on how you can help other people feel good. I don't say anything to how you can inspire them to align with their highest self and get in touch with what they need to learn about. This is one of those times, Sagittarius. I'm hoping you have your own ideas about how to perform these services. Here are a few of my suggestions. Listen with complete hospitality to the people you care for. Describe to them

what they're like when they are at their best. Give them gifts if they can use to activate their dormant potential.

CAPRICORN (Dec. 22-Jan. 19) If you've ever matched family members, you know that some players grow when they attack the ball. Others that help them someone you're power? Maybe. But the more important issue is that it can mark the sound of the ball striking the racket, thereby making it harder for your opponents to guess the force and spin of the ball that will be headed toward them. The coming week would be an excellent time for you to have given a thoughtful advantage that comparable to this in your own field of endeavor.

AQUARIUS (Jan. 20-Feb. 18) Many people seem confused about the differences between the signs and have always been fundamentalists. But the truth is that at most, 35 percent of the total are families, and their members are having good cultural traction in the last 30 years. So they're why do these become fundamentalists of the nature of reality, go to much play? One reason is that they think to lead and will be more "your upcoming assignment, Aquarius, is to do what you can to shift the focus from what most others do to a big hearted welcome us, whether that applies to the Christians in your sphere or any other influences. It's time to think any tendency you might have to get involved with energy vibrations, instead give your full attention and lend your vigorous (that is, life-affirming) assistance.

PISCES (Feb. 19-March 20) (re-awaken) the following horoscopes concern more than the usual dose of poetry. (Mistful spiritual) Surprising deliverance! I predict you will expose the effects of the snake and mason, then find your way out of the labyrinth. (Lucid intention) Deliberate vision! I predict you will discover a sacred path being hidden from yourself. (The image of a new vision) You're going to struggle with it. Mystical blessings arriving from the Unknown! Refreshed feeling renewed by a dream domain! I predict you will begin to prepare a new power spot for your future use.

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Dick Seedhead: Did you go on and I'm fully satisfied. Let's you and I settle this.

For enough. So, if I take you down and another word about this birthday thing. You don't me, and I formally apologise.

Let's just for argument's sake, say that you win this. It still doesn't get you off the hook for forgetting an anniversary. See.



Hold on. I want to get my hands faced again.



We'll double that you with a separate event. Why do you think I've been constructing a reputation-based meal just in the back yard?

Tiny Sepuku @2012

DEAR TIM,
I WAS WONDERING ABOUT FORTY TWO CHINA. THESE CHINA AREA WEIRD. IN OUR JOE FOR SPECIAL TEAS. HOW GIVE IT IS TO NO?

—WILLIAM
PLUMMER, MD

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THE ARTIST PART OF SWITCHING THIS IS BRINGING OLD ARTISTS FROM YOUR EXISTING BUSINESS.

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WEAPONIZED



SEPTEMBER 27, 2012

DUSTY SWEATERS



SEPTEMBER 27, 2012

JASON X-12 IN THE RAIN



SEPTEMBER 27, 2012

NOO LALU LALU LALU

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WOMEN *looking4*

TEENIE BOP

Looking for a pretty or handsome that has girl/dance and do it up and make it sexy and fun at the bedrooms (or anywhere else) I'll tell you about a message I posted allow you men and women who take interest and tell me what you want and I won't share it with any one. Net, Jan, Jan, 20

HAMBURGER DELICIOUS

I'm just looking for a good time. I'm sexy and I like to have fun. *delicious 20*

DECK, DISCOUNT, LOVER

Looking for someone to have fun with. I'm sexy and I like to have fun. *looking4 20*

CURIOUS AND READY

I have wanted for a long time the pleasure of enjoying, touching, being, having a woman I can enjoy and in a place where I can do that. Looking for fun, nothing serious. *curiousandready 20*

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69[¢]

HONEY HONEY HONEY! GUT

I'm finally comfortable with my body and I'm finally comfortable with my own image. I want to meet someone who is comfortable with my body and I'm finally comfortable with my own image. I want to meet someone who is comfortable with my body and I'm finally comfortable with my own image. *honeyhoneyhoney 20*

COUNTRY CUTE NERD PLAYMATE

I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *countrycute 20*

HOT AND HOTTER STUBBLE

Looking to have fun and see what comes of it. I'll be anything you want. I'm looking for a hot and hotter stubble. *hotandhotter 20*

HUNTER FOR SEX

Looking for someone to dominate me. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *hunterforsex 20*

GUY! GUY! LOOKING FOR GIRL PLEASE

Looking for a girl who is playful and sexy. I'm looking for a girl who is playful and sexy. I'm looking for a girl who is playful and sexy. *guyguy 20*

SASSY IN SEARCH

Looking for an established man who wants to have a more adventurous relationship. *sassyinsearch 20*

SEX IN A HOLE

I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *sexinahole 20*

EASY LOVER

I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *easylover 20*

CURIOUS?

I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *curious 20*

MEN *looking4*

LET'S GET SOME FUN

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *letsgetsomefun 20*

SLUTTER/QUEER

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *slut/queer 20*

WIFE WIFE

Looking for a good time. I'm looking for a good time. I'm looking for a good time. *wifewife 20*

SAFE'S DEPARTMENT

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *safesdepartment 20*

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SEX-HELL! LOOKING FOR A P

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *sexhell 20*

REMYT

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *remyt 20*

ALL ABOUT THE PAINING

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *allaboutthepaining 20*

NATURAL AND DYNAMIC

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *naturalanddynamic 20*

PILLOW HOLDS

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *pillowholds 20*

COMMON WILLING LOOKING FOR A

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *commonwilling 20*

TALKING TO ME

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *talkingtome 20*

WHAT'S YOUR HIGHEST DESIRE?

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *whatyourhighestdesire 20*

TATTOOED MUSIC LOVER

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *tattooedmusiclover 20*

INTERESTED IN MEN'S FUN

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *interestedinmensfun 20*

COULD BE A PLAYMATE

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *couldbeaplaymate 20*

TOO INTENSE?

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *toointense 20*

ONE TWO THREE

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *onetwothree 20*

MYTODOROUS HARIO

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *mytodorushario 20*

THAT'S FOR PORN PLEASE

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *thatsforpornplease 20*

KINK OF THE WEEK:

MY TONGUE BETWEEN YOUR LEGS

You will never meet a man who takes as much joy in giving oral as I do. I love the power of being completely responsible for a woman's complete satisfaction, especially women who have never had a very good experience receiving and in the past. *homex2399 20*

What sex technique or kink equipment is your favorite

and why? I like to tie up and be tied up — as rope is good

WOMEN PLAYING AND WOULD

ADVENTURES

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *womenplaying 20*

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OUR LITTLE SECRET

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *ourlittlesecret 20*

FOUR-ARMED PORN

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *fourarmedporn 20*

COUPLE DESIRING PLAYMATE

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *coupledesiringplaymate 20*

DESKING ABOUT EXPLORATIONS

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *deskingaboutexplorations 20*

HARRY HARRY

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *harryharry 20*

COULD BE A PLAYMATE

Looking for a more adventurous guy. I'm looking for a more adventurous guy. I'm looking for a more adventurous guy. *couldbeaplaymate 20*

TOO INTENSE?

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